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NYM CRINKLE'S FEUILLETON

Louis James as *Virginius*—A Heroic and Discreet Impersonation—Marie Wainwright's *Virginia* a Christianized Ideal—The Antithesis to Good Acting at the Star Theatre—O'Connor and His Critics—Wanderings of A Possible Case and its Growth—Chameleon Nature of Paul Kauvar—Italian Opera at the Academy of Music—Verdi as a Recreant—Music and Pretentiousness Compared—The Monkey Actors—Coquelin and the Delsartian Method—The Exodus to Europe.

If you will permit me to say so, I think there is a distinct meritoriousness to Louis James' performance of *Virginius*.

It all rests so squarely and honestly on legitimate histrionic endeavor that the effort ought to be commended.

As to the point of greatness reached by Mr. Louis James in his impersonation there will, of course, be varying judgments; but I think most of us who give it careful attention will agree that it is a noble, heroic, discreet and effective piece of work in its entirety, and holds an audience with something of the old spell of personal magnetism, simply because the human element of the story is adequately and finely brought out, and the dramatic interest is not frittered away in extrinsic attempts to make the stage do what the actors ought to do.

I do not distinctly recall any attempt to play *Virginius* in which the inwrought heroism of the Roman patriot and the agony of a father are so intelligibly and earnestly poured forth in a single torrent, as in Mr. James' great scene before the Decemvir.

Mr. James never overacts, and this scene is one which almost invariably leads to overacting.

He does indeed occasionally over declaim in tone, but it is not an exaggeration of the situation, merely an exaggeration of utterance. There is a formal stateliness in his speeches that we could wish would utterly disappear in moments of intense passion.

But we forgive him this slight fault in consideration of the amount of feeling that freights all his best work.

To this passing praise of Mr. James ought to be added a word or two of recognition of Marie Wainwright's womanly antithesis of gentleness and sweetness.

We look at *Virginia* through the modern eyes of sensibility.

How difficult it would be to regard her with the pagan eyes of Rome.

If you will allow me to use the word in a historical sense, I should say she was Christianized.

Perhaps you never thought of it, but Rome up to the invasion of the Christian ideal, did not know or care much for the distinctively feminine virtues. It worshipped strength, it cultivated defiance, it gave masculine qualities to its typical heroines. As Winkelmann aptly says, its female ideal was an Amazon or a Juno, and its beauty was a Venus who represented passion rather than affection. It buried its faithless vestals alive with a cruelty that was worse than their unchastity. It had no dream and no incarnation of absolute chastity, meekness and humility, combined virtues that have since set their feminine halos on one-half the race.

I mention this, so that when you see the delicate picture of *Virginia* you will understand how much the Roman maiden has gained by an eighteen hundred years of background and development.

Turning from this severe example of good acting, I crave your pardon a moment for referring to its antithesis.

The extraordinary spectacle now in its second week, which has been furnished by the Star Theatre, is such an anomaly that it insists upon some kind of passing comment.

In the first place it falls completely outside the boundaries of respectable theatrical endeavor. Serious criticism has avoided it as it would the delirium tremens. But the chronicler of events has got to take notice of the mere circumstance that a combination of buffoon and idiot can attract crowds of people to a reputable theatre with no other claim than his inability. People go to see him because he is so bad, and they remain to jeer him because they like to hear their own coarse humor.

Some of the papers that might have been in better business have given reports of the scenes in the house and published the vulgar interruptions and offensive ejaculations of the men

and boys in the assemblage as if the slang and epithets were worthy of record. And the miserable exhibitor himself, who is entitled only to the commiseration that is bestowed upon an imbecile freak, has, under the pressure of rude scorn and contempt, shifted his serious front and now turns the crafty leer of the obscene exposé to the gallery and parquette, and expects to make money out of popular derision.

Some of the managing vultures of the drama hang round this carcass, believing there is putridity enough in it to be profitable. In the vernacular of the dime museum—"it is rotten enough to realize on."

Some of the odor of it will cling to the Star Theatre after Mr. O'Connor is swept out. Houses have their associations no less than men. You can't fumigate a shameless recollection.

I see by one of the papers that this tragedian

servation to the Madison Square. The Possible Case is quite a caravan, and there is always this advantage to a caravan—it goes.

Some of us thought it wouldn't. But the pallid Puritan face of Mr. J. M. Hill always loomed up behind it and it went on. It has outplayed Paul Kauvar at the Standard already by the books, if we are to interpret the pallid face of the indomitable, and will stay into the Summer cosily housed and heartily laughed at.

One very remarkable feature of this production, and very characteristic of its manager, is the growth of the performance since the first night. I myself thought, and I believe I said, that the Otto Brinkerhoff was inadequate, and several honest critics said the Violet Mendoza was.

Opinion has swung round slowly, and both Mr. Kennedy and Miss Lytton are now receiving graceful acknowledgments.

struggled for in vain. And Steele Mackaye and Mr. Sanger both acknowledged this long after.

Mr. Kennedy has sobered up his part most admirably. He started in to play it in a slobbery way, but the Indomitable was there and yanked him up on serious ground. You wouldn't know him now as the fellow that started in with it in Williamsburg.

I am very glad that the Indomitable has taken hold of Mr. Joseph Haworth. There is a young actor who has been aching with desire for a play.

I always felt when he was seen in public with Rosedale that he was like a man with another fellow's wife.

Everybody regards him as an actor of sterling and promising qualities. I don't suppose anybody in a part that was not at all his *metier* could have done so well as he did in Paul Kauvar. He has Plympton's earnestness and

Do you think that I need to hear it to know that Verdi is trying to burst his Italian bonds and escape into Germany? I am not one of those fellows who applaud him for his *Aida*, which always struck me as the Khedive's pot-boiler, in which pretentiousness and size tried to atone for depth and delicacy.

If Otello succeeds it will be because it is not Italian.

Do you like recreant musicians any better than recreant men? Verdi is identified with the *Traviata* and the *Trovatore*, not with *Aida* and the dynamic school.

I think he ought to have imitated Rossini who, when he felt a new era dawning in Meyerbeer, crawled out of sight and only took the muzzle off his muse to feed her with macaroni.

With all due respect to Mr. Ed. Gilmore, who is a coming man, I cannot see why Italian opera should be given in the Academy of Music now. There is a fitness in things. The old habits will not go there to lament their boxes, the Germans do not care for Verdi, and the up-town swells make it a point of honor never to go to any opera unless it is given in their house, and this is not their house.

I made a note the other day of the decline of music in New York. Pretentious ensembles are the only signs of progress. But music pure and simple appears to have flown on swallow's wings like Keats' summer, and "silence sits in faded bowers."

A lot of us Philistines got together one night last week and barricaded ourselves in Weber's warerooms, after putting tan bark on the Fifth Avenue, and there we gave way to the improper cussedness of listening to some of the old songs, and actually—such was our unnatural abandonment—we actually wallowed in the enjoyment of them, if you will allow my ardor to drop to such phraseology. Piusati and Buck and Cellier, and down as low as Flotow—just think of it, Flotow! There's morbidity for you.

But what can you do with the ingrained fiendishness of the natural man? Bob Beckman told me the other day that he goes up to the Rumble once a week and yells "The Cottage by the Sea" for half an hour, merely as a relief. But Bob has been taking his sweetheart to the Metropolitan Opera House all Winter, and some allowance must be made for him.

NYM CRINKLE.

P. S. After O'Connor the monkeys. No one has written of them, because they claim to be actors, and no one cared to be ironical. Mr. Theodore Moss, who is a philosopher, can also be a cynic, and he told me that the difference between the Simian combination that comes in and the Idiot combination that goes out is only that the men are trying to be monkeys and the monkeys are trying to be men. It is difficult to say which succeeds the best. The proposition to give only professional matinees with the new troupe is one of those cheap witticisms that the stage always elicits.

But how reminiscent it will all be! We shall have the Delsart and the Mackaye system elucidated by new automatons.

A monkey is always a sad animal to me whether in a cage or in a comedy. His great talent is in making a personal exhibition of himself. How he is in his native coconut trees, I do not know, but under a teacher of elocution he is very melancholy and illustrates the Coquelin theory to perfection.

I suppose you have noticed the rustle of European preparation. The moment the blue birds arrive everybody gets restless and wants to leave the continent. I wish I dared show you some of the siren invitations: "Meet me in the Tyrol in June," one of them says. "Under the walls at Lubeck," pipes another. "Don't forget the primroses in Kent, and be sure to come to the oleander chalet on the hill at Nice, where we cooked our own macaroni. Do you remember, do you remember?" "—s" yacht will touch at Capri about the first of July, and I shall be on board," says Olivia. "If you care to see me wear a flannel suit."

"Our party," writes Kate, "are going to Brittany. You really ought to come and have a royal loaf in our absurd boat on the Rance, and see us American girls in those ridiculous Breton caps."

How little they know about it—I suppose I shall be enveloped in smoke tugging at the weary pen in a Bohemian den, when every impulse tells me I ought to be Paul and Virginia in fields of asphodel with Lucille—sweet child.

N. C.



MARIE BURROUGHS.

proposes to kill some of his critics when he gets time.

This reduces him at once to the level of Nat Goodwin.

All I have got to say, as one of his critics, is, that it would be much more comfortable to be killed by his club than to be crucified by his acting—if one must take his choice.

I shouldn't like to die the nightly death of Shakespeare—poor old boy.

Nor is it an edifying spectacle to see a corps of reporters kept in a theatre to record the skylarking of an audience and saying, "Now, whether this actor kill Shakespeare, or the audience kill the actor, either way works our columns."

I have been trying to follow Mr. J. M. Hill's parabola for a fortnight, but not very successfully. I thought I'd catch him at the Fourteenth Street Theatre on the seventh of May, but I've had to change my point of ob-

I criticized Miss Lytton so severely in these very columns when she played in Harry Lee's failure that both she and her friends begged me to ignore her for the rest of her career. But if you will look at that criticism you will find that I not only gave her some good advice, but discovered, as I thought, a lambent talent for ingenué roles.

Her Violet Mendoza is not without a delicate and natural charm. The absence of conventional or theatrical force is not the least of its merits when rightly understood. She is not playing a heroic part—hardly a conventional part. The role is an exceptional and anomalous one, and it is a notable fact that this is the third time the actress has been called upon to create a character in a new piece. Whether she was great or not as the Diane of Paul Kauvar, and I certainly did not think she was, she left upon it the obligation of *noblesse oblige* and a patrician mien that even Annie Robe

a better than Plympton's voice, with Mackaye's declamatory vigor and a better than Mackaye's tenderness.

By the way, has Mackaye any tenderness? Haworth made Paul Kauvar a lover, Mackaye made him a patriot.

What a curiously double-barreled play it was anyway! Lytton made Diane the patrician lady of the *ancien régime*. Robe made her the wife of a *sans culotte*. Harry Lee made Gouroc a Fouché. Lackaye made him an inquisitor. De Belleville made the Duc de Beaumont a relic of the Bourbons. Varrey made him a relic of the Bowery.

Putting all things together, I wonder what Mr. Miner will make out of them?

The outburst of Italian opera at the Academy of Music has been the musical event of the week. I feel like writing a column about it because I have not yet heard it, and am unprejudiced.

At the Theatres.

Rosina Vokes and her delightful London Comedy company took possession of the stage at Daly's and of the favor of a fashionable and crowded house simultaneously on Monday evening. Light and unpretentious as the entertainment furnished by the clever actress and her associates is, it nevertheless has more than the fleeting value of a mere frolicsome theatrical diversion. It is artistic and refined, as well as bright and merry. Purveyors of such worthless truck as the Tin Soldier and its kind might well learn a lesson from Miss Vokes. They urge that slang, buffoonery and horseplay are permissible because they pay where clever and refined comedy and farce will not. This is poor reasoning at best, but in point of fact the public is not so cheap in its taste as these mercenary traffickers in rubbish would have us believe. There is absolutely nothing that is coarse, or common, or discreditable in the Vokes' performance; on the contrary, it is clean and remarkable in respect to artistic excellence. Moreover, the public show a decided preference for this rare species of work, for the attendance is large and the applause and laughter most cordial and abundant.

The bill presented at Daly's includes three trifles light as air, two of which are new to our play-goers. The first is *A Game of Cards*, an enjoyable adaptation of *Ums Partis Piquet*. In this little piece Felix Morris, a remarkably gifted character actor and comedian, gives a very finished and elaborate representation of a proud and poor old aristocrat who plays a bad game of piquet and has an insatiable temper. The Chevalier's son and a certain wealthy shopkeeper's daughter are to be married. The parents sit down to play a game of cards and a quarrel ensues. The old man determines to leave the house and withdraws his consent to the marriage contract. His son, however, devises a scheme to set matters right again. He administers chloroform to the Chevalier who, on recovering, is made to believe that the quarrel was only a dream. The young folks' happiness is consequently assured and the game of piquet between the elders goes on. Mr. Morris' make-up, walk, gesture and speech all combined to form a well-nigh perfect picture of the peevish, prejudiced and proud relic of the old regime. There were many delicate touches in the performance which showed the actor to be an artist of a high rank in the delineation of character. Messrs. Selten and Gottschalk were satisfactory as the son and shop-keeper respectively, while that very pretty, fresh-faced, sweet-mannered young actress, Isabella Irving, was charmingly natural as Rosa, the daughter.

In Mrs. Doremus' skilful adaptation, *The Circus Rider*, Miss Vokes finds an admirable medium for the display of her quiet drollery. The plot of this little episode is ingenious. Lord Weldon, a rakish person, is in love with a circus rider, Montebella. He arranges that an accident shall happen to her coach outside his gates in order that he can rescue her and give her shelter within. But a dispatch calls him to dine with his mother and his *fiancee*, Lady Grafton. He leaves Lord Merton, a fox-hunting nobleman, to receive and entertain his guest, explaining the circumstances. A coach is overturned, and a lady arrives, but it is Lady Grafton and not the circus rider. Merton doesn't know this, however, and he has a very pleasant time with the suppositions queen of the sawdust. She humors the mistake, learns that her lover is attracted solely by her wealth, gives an imitation of her "act" on a lounge, and finally on Weldon's return, dismisses him. Miss Vokes was exceedingly vivacious and humorous as Lady Grafton, and was effective in the slight display of serious sentiment which occurs on the hearing of Weldon's perfidy and unworthiness. The bit of arena business was done without a trace of vulgarity and with inimitable liveliness. Mr. Thorpe, Mr. Gottschalk and Mr. Selten acted respectively, Lord Merton, the servant Laitner, and Lord Weldon.

The performance ended with the favorite Pantomime Rehearsal, in which Mr. Thorpe was amusing as Jack Dredon. Mr. Selten capital as the saw-haw Captain Tom Robinson, and Mr. Morris deliciously amusing as a French Baron who is an excellent substitute for the former duke of Mr. Grossmith. Miss Vokes and Miss Irving infused plenty of female cleverness and charm into the laughable little piece.

The advent of this refined and excellent company of comedians is actually a public boon. There will be a change of bill next week, although the present programme certainly ought to be good for a month at least.

In these days of dramatic imposition—where horse-play rules the roost, and the public stomach is stuffed with legs, sawdust, tanks, physical contortions and hollow gags—it is certainly refreshing to inhale an atmosphere of intellectual pleasure such as was afforded the visitors to the Fifth Avenue Theatre on Monday night in the romantic tragedy of *Virginius*, interpreted by Louis James, Marie Wainwright and a company of exceptionally good players. It was not only refreshing, but it produced a sensation of pleasure in its extreme sense.

Mr. James was certainly an ideal Roman patriot—not unlike the lamented McCullough in some of his methods, but superior in the display of filial devotion, rage and hate. In fact, so deftly did he blend these moral functions, and so quick the transition from one to the other, that the large audience in its enthusiasm at the close of the fourth act called him before the curtain no less than four times. He gave a most touching picture of the injured father, and a portrayal of the insulted citizen, that stamped him at once as an actor, in its literal sense, and one of the truest interpreters of tragedy upon the boards. Whether Mr. James attempts to imitate McCullough's voice, or whether it is a vocal coincidence, we are not prepared to say; but certain it is, that it is phenomenally like the dead tragedian's, and one only has to close his eyes while Mr. James is speaking to imagine the departed upon the stage. In comparison, however,

Mr. James does not suffer, for the most important essentials of the part were brought out with a vividness and fervor that his predecessors might envy, were they alive, and which convinced his hearers of his coming prominence as a master of tragedy.

Miss Wainwright pictured the devoted daughter with a tenderness and pathos that touched all hearts. She evinced much dramatic power, and shared equally with Mr. James the hearty plaudits of the audience. As Appius Claudius, William Harris looked and acted well the scheming decemvir, while F. C. Mosely's Iulius was a touching picture of loyalty and devotion. H. A. Langdon was earnest and forceful as Denatius, and Erroll Dunbar acted with energy as Caius Claudius. The Servia of Kate Meek, though a small part, was well rendered. The cast altogether was exceptionally strong, and the citizens, lictors, guards, etc., showed evidences of skilled training. The play does not call for much scenic display but what there was seemed appropriate, and answered the purpose.

Next week Mr. James and Miss Wainwright will be seen in *Othello* and *Much Ado About Nothing*.

A piece from the pen of Herbert H. Winslow, called *A Chip of the Old Block*, had its first representation in New York at the Third Avenue Theatre on Monday night. It is a flimsy three-act farce of the Tin Soldier stamp, written avowedly as a medium for bright topical songs and laughable horse-play. As such it was enthusiastically received, and will be well patronized by those who go to the theatre only for a hearty laugh. The play follows the fortunes of Pixey, a girl who was rescued by a sailor as a baby from a wreck. She is the daughter of Horace Barton, who was drowned. Robert Barton, her villainous uncle, claims her as a daughter, and treats her well, only the more easily to "compass" her death and seize the property to which she is heiress. An English jockey, in love with Pixey, along with the sailor (who is the Chip of the Old Block), and the sailor's cook, prevent the murder. To the above material add a German character sketch, several dances, some clever songs, lively music, a liberal allowance of impossible buffoonery, an Irish elevator boy, some burlesque of O'Connor, some chestnuts, a little talk and plenty of go. Mix well together and stir rapidly, and you will have a *Chip of the Old Block*.

Ada Melrose, whose age is seventeen, but who has had long experience on the variety stage, captured the house with her impersonation of the saucy, bright and frivolous American schoolgirl Pixey. Marie La Pelle looked handsome, and acted spiritedly the part of Francesca, the paramour of Barton. Marie Haynes was commendable as Jerusha, the cook. Harry Nells was decidedly clever as Jack Lightfoot, the jockey; while all the cast lent active aid in making the olla podrida of absurdity successful. Next week, *The Silver King*.

W. J. Scanlan appeared at the People's on Monday night to a large audience. The Irish Minstrel, Fred Marsden's three-act romantic drama, was presented. It was the second production of the piece in this city, it having been originally seen here on Oct. 4, 1895. The dialogue is bright and witty, and composed principally of clever repartee and amusing *bon mots*. The part of Larry O'Lyne, the minstrel, was played by Mr. Scanlan with delightful naturalness. His songs were also well rendered with numerous encores. J. B. Turner as Morris Cregan, the father, was satisfactory. Thaddeus Shine as Matt Duggan was excellent, as were also George W. Deyo as Dan Cregan and Sydney Ellis as Robert Wybert. Nellie Cregan was well played by Kate Blanks. Kitty O'Shea made a pleasing Maggie McKay. Millie Sackett as Bridget McKay was comical. The play was well staged, the last act showing an exterior with a real fountain playing. Edwin F. Mayo next week in *Davy Crockett*.

That Westsiders know and appreciate good music was evidenced by the large audience that assembled at the Grand Opera House on Monday night to see the Duff company in Collier's bright and sparkling little comic opera, *Dorothy*. Lillian Russell looked as handsome and sang as sweetly as of old; Eugene Oudin was in good voice, and his rendering of a ballad in the second act earned a double encore; Hattie Delaro was pretty and interesting as Phyllis and Harry Paulton, John Brand, Agnes Stone and Rose Leighton all did creditable work. Next week, Clara Morris in *Renée de Moray*.

The Howard Athenaeum company appeared at the Windsor on Monday to a large house with a top-heavy gallery. There has been but one change in the company since it last appeared in this city, Dutch Daly and his concertina being substituted for Bobby Gaylor. Next week, *The Main Line*.

A Possible Case at the Standard will be followed next Monday by Neil Burgess in *Vim*.—These are the last nights of Pete. Next Wednesday *Old Lavender* will be put on at the Park for a brief run.—The Wife reaches its 175th performance at the Lyceum to-night.—Partners is crowding the Madison Square. Its run will be cut short a week from Saturday. On the 30th Mrs. Mary H. Fiske's play, *Philip Herne*, will be brought out here.—La Tosca is attracting light houses to the Broadway. Week after next *The Queen's Mate* will be produced.—Evangeline is on at Niblo's this week.—Monte Cristo, Jr., will be succeeded by *Amanuensis* at Dockstader's on Monday.—Erminie is drawing well in its last nights, and *Nadji* is looming up as its successor.—*The Still Alarm* is still doing a good business at the Fourteenth Street. It will continue there probably for several weeks yet.

Paul Kauvar will be given in aid of the Building Fund of the New York Press Club on April 26 at the Broadway Theatre. The following Saturday the piece will be presented in Washington for the benefit of the Lafayette statue fund. On May 1 the piece will begin a week's engagement at Newark. Cleveland follows for another week and then Chicago will be visited for an indefinite period.

The Giddy Gusher



One of the unpleasant features of an artist's life is the frequently recurring testimonial, or benefit.

When sickness or misfortune assails a member of the profession and a benefit is organized for relief it is a joy to the fraternity to go upon the stage and a pleasure to the public to occupy the house.

But if Maria is going abroad, or Melchisedec is about starting for Europe, or Miss Wobblor has the price of a night in Steinway Hall in her pocket, out come the announcements of what Miss Snevellicci called a "Bespeak," and the beneficiary transforms herself, or himself, into a licensed vender and peddles tickets.

I believe the female article of the two is the worst.

Maria gets up early and stays out late. She tramps the town. She goes to see every soul with whom she has a bowing acquaintance.

"How many tickets for my evening will I leave you?" and she produces a deck of cards and proceeds to deal you a full hand. Woe be tide that "mean woman" who returns any unsold. And when she collars a man she just dumps the whole pack in his hands and raids his vest pocket.

I met a woman last Spring at this business. She fell all over me in her delight.

"You are just the party I wanted to meet," exclaimed she.

"I did not pit on pressure," as the doctors say of a gouty ankle. I merely asked what she wanted me for.

"Oh, you know everybody; do come with me and sell tickets for my testimonial," she replied.

"Not much," said I. "If you ever met the man, woman or child I ever roped into raffles, or tickled with tickets, put the name on your programme; it will be an attraction."

I fled but it was the season for the testimonial business. I hadn't gone a block when I held up for the interchange of statistics relating to electricity with Jacob Hess. A friend joined us, and still another. The quartette was just about to break forth in that beautiful selection, "I know a spot were crystal fountains flowing" when in jumped a woman to prevent our going.

"I call this luck," she cried, "to catch you with this party. Now, Mr. Hess, you won't refuse the Gusher when she asks you to take some seats for my performance."

"I shall wait till she asks me," said Mr. Hess. "I'm not selling tickets myself," and as sure as you are alive if he didn't drag out of one pocket fifty tickets for three different testimonials to take place that week, and quietly unearth a pocket-book with as many more in it for the next.

This brought forth such a protest against the begging benefit business from me that the cheeky canvasser gathered her skirts and vanished. "We do not speak as we pass by," and she is heard often to say that "the most disagreeable person she knows is that awful Gusher."

But if the beneficiary is a nuisance working up the affair, the affair is a terror when it's worked up. Much more uncertain than the hereafter is the programme of a complimentary testimonial.

The recipient approaches the artist, "You will do something for me; I know you will," and if the outlook is unfavorable, the next prayer is: "Oh, lend me the strength of thy name." Down goes the name.

I remember once a person showed me an array of talent embracing two dozen of the profession. I looked it over: "Nat Goodwin, Sol Smith Russell, Dalsey Murdoch, Flippit and Skip (song and dance team), Harry Dixey, Jack Ryley and Madeline Lucette.

"Good Lord!" said I, "this thing comes off the 10th. Ryley and Lucette are in Europe. Nat is on the way there, Russell is in the Yellowstone district, poor Murdoch is on his death bed, and Dixey is thousands of miles away."

"Flippit and Skip are all right," said he, cheerfully. "I saw 'em this morning; they won't leave town all Summer." And that's just about the 32 calibre of those infernal bores—testimonial benefits.

Booth isn't feeling well. Louis James has stepped on something. Barrett has been stepped on. But Flippit and Skip are on hand like Jouvin's six-buttons. I've taken a dose of the things, and except for position on the bills they were as much alike as two billious pills. Miss Piccolo whistles, Miss Fortissimo sings. Mr. Rackett recites. Or, Mr. Rackett recites, Miss Fortissimo sings, and Miss Piccolo whistles.

And, oh! in this wild world of suffering, disappointment and distress. If there is a champion for the downtrodden; if there is a hero strong enough to plant a banner that shall indicate relief from oppression, let him approach and take up the cause of the weak and weary against the fierce, inhuman reciter.

It seems to me, as I behold the recitationist on his hind legs, loaded to the muzzle with recitations, ready to grasp his prey, that my cup of misery is full. I look on my fellow sufferers, and a desire to spring up in my seat and beg to be spared, to plead youth and in-

discretion as reasons why I should be, takes possession of me.

I think that method might hurt the feelings of the toe. So I take the means of voicing the vox populi:

"Don't do it! oh, don't!"

Behind the brightest face uplifted in an audience, under the sweetest Spring hat beneath the lapel of an Albert frock coat as well-fitting as Herbert Keiley's, sits a silent sorrow. To every human heart is given the inevitable drop of bitterness. Do not intensify it.

Oh, reciter, be merciful! Even a matinee audience have some brains liable to receive pain. And be not deceived, the light and frivolous female heart needs no such discipline. We are none of us happy, but we should find a gentler touch in the springtide air, and a sweeter glow in the Summer sky, if you spared us, oh, great, powerful, iconoclastic reciter, and didn't speak your piece!

A sad little letter reaches me this morning that ends a touching episode which I feel sure will interest my sympathetic readers.

Sometime, nearly a year ago, I was on the elevated road going down town, and at the spot where the train comes to a full stop to get breath to go round the corner of Fifty-third street on its way to Sixth avenue, I happened to look at two bright, clean windows hung with very cheap but very white lace curtains. In one a solemn-faced woman bent industriously over some sewing, in the other a pale, sickly, prematurely old boy was bolstered in some sort of a queer chair. He was a little fellow, and his white, thin hands toyed with a crumpled picture book. As he listlessly looked up through the open window at the car above him, his eyes caught mine and we smiled at each other.

I happened to have a good-sized bunch of Jack roses with me, and without thinking I flung 'em at the child, and they fell on the tin awning close to the window. The train started and I began to think it was high time I conferred with a baseball club for an engagement as pitcher, my success in getting those flowers to that kid had been so great.

Next day the train halted as usual, and the little fellow cried out something as he pointed to his flowers nicely cared for in the window. From that out we laughed and signaled each other. During the Winter he often laid on a sort of raised bed, a little back from the window, where he could see, and fifty times I said to myself "I'll get off at Fifty-third street and Eighth avenue and walk back and see that child." But I didn't.

Here six or eight weeks ago I looked down at the familiar white curtains. One window was empty, and the solemn-faced woman was alone in the other. She looked up and sprang from her seat to hold up the high chair on which the boy used to sit and wave his feeble hand at me.

The woman's face told me the story. It was drawn and sorer than ever. The poor invalid was dead. I climbed right off at Fifty-third street, and with sympathy and regret went back to the tenement house where my stricken mother lived. She was very glad to see me, and I was glad to hear my theory was wrong. The poor baby was not dead, but he was in a hospital for treatment. She told me what a fine healthy baby he was till he got the fall that injured his spine. The empty chair that had so startled me had a kind of tackle on it to support his poor head, and the unfortunate creature, only six years old, was at the time wearing a machine that weighed ten pounds, trying to get strength in his neck to hold up his head, instead of having the pleasures of his baby life.

She dwelt, that sad mother, on the joy it gave him to laugh at the "funny lady" on the car, and my heart smote me that I hadn't done something for that laughless life. It would have been so easy. I promised to go another week with her to see the child, and in a fit of remorse went off and bought recklessly a big bundle of toys, picture books and a sweet things that she could take that very afternoon to the unfortunate baby.

Probably I thought a dozen times thereafter: "Woman, I will go to see that child with its mother." All the same I didn't. To-day I hear the news of his death, for I told the woman where I lived, and how I came to be in the cars so often, and I wrote a little note to "Jimmy" when I sent the bundle to which I put my name. So from Whitehall, New York, I get this letter:

"I have the sad news to tell you that I have lost my little Jimmy. The treatment to the hospital does him no good, and the doctors thought if he went in the country it might be some good. So I brought him here where I have some relatives well off living. He took a heavy cold. I couldn't keep him as warm as I did in Ninth avenue the rooms was bigger, and it's been very cold up here. He had the pneumonia and suffered a great deal. He always suffered. When I think how he was never well and never had any pleasant happy life like the other children I feel I ought not to mourn. The doctors gave me no hopes he'd ever be about, but still on my own account my heart is broke. After he came away from the hospital he talked a great deal of the cars, they was amusing to him to watch. So I told him when spring got warm I'd take him every day where he could see the steam cars, but he said the funny lady wouldn't be riding on them cars, so I knew he remembered you.

Will I ever neglect an opportunity like that again? I hope not. It's occasioned me more pain than anything that has happened to me for a long while. A few steps and a few cents would have broken the monotony of that sad child life, and made a much happier woman of your

Gossip of the Town.

Fanny Addison has been engaged for the Highest Bidder.

James R. Nugent, the manager, sailed for Europe on Saturday.

Fred De Belleville has been engaged by Harry Miner for the Paul Kauvar company.

Mr. and Mrs. W. J. Florence, Capt. Conner and Courtice Pounds, sailed for Europe on Saturday by the *Etruria*.

Messrs. Gilmore and Tompkins have decided that the Anti-Poverty Society shall no longer have its meeting at the Academy.

Abney has to deposit a forfeit of \$40,000 for Patti and \$10,000 for Coquelin before either of those artistic dignitaries begin work under his management.

Sophie La Forrest, aged 78, died at the Forrest Home on the 9th inst. She first appeared upon the stage at the Old Drury, Philadelphia, sixty-four years ago.

A special meeting of the Actors' Fund Association has been called for Thursday, May 10, at two in the afternoon, for the purpose of considering a proposed amendment of Section 23 of the by-laws, which now prohibits the expenditure in one year for relief purposes

more money than is derived from benefits during that year.

Joseph M. Sparks, for the past six years with Edward Harrigan, will sever his connection with that gentleman at the close of the present season. Mr. Sparks has gained favorable notice for his character and dialect assumptions.

What is more attractive than a pretty face, with a fresh, bright complexion? For it use Pessoni's Powder.

CASINO. Broadway and 34th Street. Manager. Mr. Rudolph Aronson.

Evenings at 8. Saturday Matinee at 2. 50 Cents. ADMISSION 50 Cents.

Reserved seats, 50c. and \$1 extra. Boxes, \$8, \$10, \$12.

The Greatest of All Comic Opera Successes.

ERMINIE.

Received with roars of laughter. BUT ONE VERDICT: "It is the brightest, merriest and most enjoyable comic opera ever presented."

In active preparation—NADJI.

WINDSOR THEATRE. Bowery near Canal Street.

FRANK B. MURTHA. Sole Proprietor.

One week only.

THE BOSTON

HOWARD ATHENEUM

SPECIALTY COMPANY.

Matinees Wednesdays and Saturdays.

14TH STREET THEATRE. Corner 6th Avenue.

Mr. J. W. ROSENQUEST. Sole Manager.

Matinees Wednesday and Saturday.

THE STILL ALARM.

By Joseph Arthur.

HARRY LACY as JACK MANLEY.

Gallery 50c.; Reserved, 50c., 75c., \$1, \$1.50.

DALY'S THEATRE.

COMMENCING MONDAY, APRIL 16,

Engagement of

THE FAVORITE COMEDienne,

Miss ROSA

VOKES

And her London Comedy Company.

First Week.

A GAME OF CARDS,

THE CIRCUS RIDER,

and

A PANTOMIME REHEARSAL.

A CHANGE OF BILL NEXT WEEK.

LYCEUM THEATRE, 4th Ave. and 3rd St. 8:10

DANIEL FAORMAN. Manager.

THE WIFE.

THE WIFE.

THE WIFE.

THE WIFE.

THE WIFE.

THE WIFE.

SEVENTH MONTH.

Evenings at 8:15. Matinees Wednesday and Saturday

HARRIGAN'S PARK THEATRE.

Mr. EDWARD HARRIGAN. Proprietor.

Mr. W. H. HANLEY. Manager.

EDWARD HARRIGAN'S

Domestic Drama of the South, entitled

PETE

Dave Braham and his Popular Orchestra.

Matinees Wednesday and Saturday.

April 23—OLD LAVENDER.

GRAND OPERA HOUSE.

Lessee and Manager, Mr. T. H. FRENCH.

Reserved seats, orchestra circle and balcony, 50c.

Matinees Wednesday and Saturday.

Duff Comic Opera Company in DOROTHY.

Sunday evening—PROF. CROMWELL.

Next week—CLARA MORRIS.

FIFTH AVENUE THEATRE.

Proprietor and Manager, Mr. John Stetson.

Mr. Stetson would respectfully announce the last two weeks of his management of this theatre.

LOUIS JAMES AND

MARIE WAINWRIGHT

In an elaborate production of Sheridan Knowles' VIRGINIUS

Next week, *Othello* and *Much Ado About Nothing*.

BROADWAY THEATRE.

Broadway, 4th street and 5th Avenue.

Manager, Mr. FRANK W. SANGER.

HANDSOMEST AND SATEST THEATRE IN

THE WORLD.

LAST TWO WEEKS

FANNY DAVENPORT

In Victorian Sardonic Masterpieces,

LA TOSCA.

April 30—QUEEN'S MATE.

MADISON SQUARE THEATRE.

Mr. A. M. Palmer. Sole Manager.

Evenings at 8:30, Saturday Matinee at 2.

PARTNERS.

Robert Buchanan's five-act Comedy-Drama.

TONY PASTOR'S THEATRE. 14th street.

Matinee Tuesday and Friday.

TWO FINE DUCKS.

KERNELL'S COMEDY COMPANY

in the funny three-act comedy

TWO FINE DUCKS.

HARRY KERNELL, JAMES REILLY

and a Grand Comedy Company.

STANDARD THEATRE.

Broadway and Thirty-third street

LAST WEEK AT THIS THEATRE

J. M. HILL'S UNION SQUARE THEATRE

COMPANY.

CHURCH AND THEATRE.

The Mirror's Symposium of Sacred and Secular Sentiment on the Question of the Relations of the Church to the Theatre.

BY ROBERT G. INGERSOLL, REV. CHARLES F. DEEMS, REV. J. M. BUCKLEY, REV. GEORGE H. HOUGHTON, REV. ROBERT COLYER, REV. THOMAS J. DUCHEY, REV. E. WALPOLE WARREN, MRS. BURTON HARRISON, DR. ROBERT GUERNSEY AND DR. T. S. ROBERTSON.

The *Christian Union* is the leading religious journal of the country, whose senior editor is the Rev. Lyman Abbott, the clergyman who has been called to fill Plymouth pulpit, Brooklyn, formerly occupied by Henry Ward Beecher. In its issue of March 29 this journal had a symposium of interviews with actors and managers on the relation of the Church to the Theatre. They were republished in THE MIRROR two weeks ago. In an editorial on the subject Dr. Abbott said:

Most discussions of this topic have been wholly one-sided. The theatrical papers have presented one side, the religious papers the other; and neither class of readers has known what the other class thought. We are desirous to give church readers an opportunity of hearing for themselves what some leading members of the theatrical profession have to say for their own calling. We should be glad to record any illustration of equal catholicity on the part of any dramatic journal, in giving to its readers what such a critic as Dr. Buckley or Dr. Herrick Johnson has to say in condemnation of the modern stage.

It is in response to the suggestion made in the last part of the above extract that in THE MIRROR of this week so much space is given to a frank and free discussion of the drama from the clerical and other points of view.

The orthodox view is presented by the Rev. J. M. Buckley, the editor of the *Christian Advocate*, and the Rev. Dr. Deems. Had Dr. Herrick Johnson been a resident of New York instead of the Far West an expression of his views would have been sought as well. Dr. Buckley is a Methodist and the editor of the leading journal in this country devoted to the interests of that denomination. He is a keen writer, always expressive and dogmatic on all questions affecting the orthodox view of religion, and has expressed himself so decidedly against the theatre that it may fairly be said that he is more bitterly opposed to the drama (though with less reason) than was Jeremy Collier, the famous English nonjuring divine. The Rev. Dr. Deems is the pastor of the Church of the Strangers, an independent church, of which he is the owner. Dr. Deems is strictly and sternly orthodox. His style of preaching and his lines of work are, in religious parlance, according to the old "evangelical methods." He is the author of several works on practical piety, and has just copyrighted a new book called "The Gospel of Common Sense." These two preachers will give our readers the strict, orthodox views on the drama as they are held by many church-going people.

The Rev. Dr. Houghton, rector of the "Little Church Around the Corner," needs no introduction, in name at least, to our readers. Dr. Houghton is nearly sixty years of age, one of the most pure and spiritual-minded clergymen to be found in the Episcopal Church, and literally devotes all his time to the work of his parish. His church is probably the only Protestant church in New York where there are three services every day in the year—including the early communion service at 7 A. M.

The Rev. T. J. Ducey, pastor of St. Leo's Roman Catholic Church, is one of the best-known priests in New York. He is a middle-aged man, of cultivated mind and exceedingly affable manners. Not long ago he had the title of Monsignor conferred upon him. His church is filled every Sunday by a large and fashionable congregation.

The Rev. Robert Colyer is the pastor of the leading Unitarian Church in New York, on the corner of Park avenue and Thirty-fourth street. He was, some years ago, the leading clergyman in his denomination in Chicago. Dr. Colyer was formerly a Methodist clergyman until, as he says, they turned him out for heresy. He is a man of broad views and highly cultivated intellect.

Dr. Egbert Guernsey, the editor of the *New York Medical Times*, is the leading homoeopathic physician in New York city. He has always taken an active interest in the drama, in art, in music and all that tends to educate and refine mankind.

Dr. T. S. Robertson is one of the leading allopathic physicians among the younger men in his profession. He has a large practice and a wide circle of friends, especially among the prominent actors of the metropolis. He is a liberal patron of the drama.

Mrs. Burton Harrison, who has graciously favored THE MIRROR with some opinions on this subject, is a lady well known in the best society in New York. She is the author of several novels that have been received with great favor by the reading public and contributes, more or less frequently, to the periodical press. She has, besides, written or adapted several comedies.

Robert G. Ingersoll is too well known to need any introduction to our readers. People may not always agree with the opinions of the great iconoclast on religious questions, but all who know him and all who know of him, are fully aware that he is a man of magnificent intellect, possessing the most refined tastes, a most pleasing intellectual companion and a

citizen whose kindly virtues in private life are freely acknowledged even by those who are most bitterly opposed to him.

Thus we have to speak on this important question of the church and the theatre: two orthodox clergymen of the strictest sort, a representative rector of the Episcopal Church, a cultivated Roman Catholic priest, a well-known clergyman of broad views, two distinguished physicians—one a homoeopath and the other an allopath—both well-known in the metropolis, a literary woman representing our best society, and a famous orator and lawyer known throughout the world as the foremost champion of free thought.

And with so much for an overture, let the curtain rise and the performance begin.

Rev. Charles F. Deems.

"What are your views?" asked the interviewer as to the theatre and theatrical performances as factors in our social existence at the present time?"

"I think," replied Dr. Deems, "that the sum total of their influence on society is deleterious. But when you repeat this opinion of mine it is fair to say that it is made upon no personal inspection of the theatre, as I have never been present at any theatrical performance, except nearly thirty years ago, when I was twice at the opera in Berlin. My answer is general because your question is general."

"Why, may I ask, Doctor, do you hold that opinion?"

"My judgment does not take in individual actors, but the theatre as an institution. One of the most devout men that I know is an actor who says that he no more goes upon the stage to perform without prayer than I ascend the pulpit without going upon my knees in my closet. And this actor says he knows another who does the same thing. I never made the personal acquaintance of an actor, or actress, who did not seem to me to be a very proper person. Now, my opinion has come on this wise: Every actor I have conversed with on this subject holds this opinion—that the theatre, as a whole, is bad. I cannot be authority for it but it has been repeatedly published and never contradicted—that this is the opinion of Edwin Booth, so much so, that he will not allow his daughter to attend a theatrical performance until he has first witnessed it himself. My opinion is confirmed when I see what every one who passes through the streets must see of the surroundings of all theatres. The saloon seems to be an indispensable appurtenance. In the next place, what I hear and what I read of many of the plays themselves confirm this opinion. A play was recently produced at one of the principal establishments in our city, of which the *Tribune* said that it was 'loathsome,' 'vile' and 'exceedingly discreditable to all persons concerned in it, from the author upward.' From having read Goethe's *Faust*, which I regard as a very bad book, I am at a loss to understand how any virtuous woman can gaze upon the spectacular exhibition of the processes of seduction without a feeling of degradation, nor how any gentleman could carry his sister or his sweetheart to behold it. Again, enterprising newspapers send their reporters to ascertain the opinion of respectable men in regard to the moral effect of a forthcoming play and the propriety of good people attending thereon. What would any lecturer or any preacher think of such a canvas in regard to his performances? Again, I do not think I am illiberal. I should not discipline a member of my church who attended the theatre. I have never denounced actors. I do believe that some of the best women turn their gifts in the dramatic art to account for the purpose of meeting financially domestic demands upon their affections, such as the support of an aged mother, and I would not wantonly wound them. But I think that they would agree with me that their profession does not so cultivate their characters; is not, in itself, so sweet and good a thing that they would not instantaneously abandon it for another field which was not doubtful if their talents therein could gain them the requisite income. Again, I know, we all know, a large number of respectable, intelligent, very pious people—very holy people—who never go to the theatre because of conscientious scruples. But does any one know a bad man or a bad woman in the city of New York that has not been to the theatre? Is there a thief, a drunkard, a harlot, a murderer, a defaulter, an adulterer in New York City to-day who has not been to the theatre? The reply to that last remark might be a question put as to whether there were one such person who had not been to church, but the two questions must be taken together. If every bad person sought the church and very many good persons avoided the church the church would be on a par with the theatre. Now, considering these things, it seems to me that I am justified, in holding the opinion I do. From all that is generally known, even by those of us who do not attend the theatres, no man is ever hurt by absenting himself, and thousands are hurt by attending. Would not that seem to justify my opinion? If every theatre on the planet was closed for five years would the world be worse? Does not every actor and actress believe it would be better?"

"The well known English essayist, Rev. A. K. H. Boyd, 'the Country Parson' of England, wrote some years ago that he would like to see a church at one end of every town and a theatre at the other. Do you not, as a clergyman, think that it would be possible to have theatres which would be free from objectionable features?"

"Ideally, yes. The theatre was the original pulpit. When the pulpit came and discharged the moral function there was nothing but the spectacular left for the theatre. I can know nothing about this question, whatever, except what is reported to me, and all the efforts put forth thus far, I am told, have been of no avail. That the exclusion of immoral men and indecent women would cause the theatre to collapse seems to be the opinion of those whose interests lie in that direction. If that be true it does not reflect upon the theatre, in the abstract, so much as it does reflect upon the state of public morals."

"I understand, Doctor," said the interviewer, "that the discipline of the Methodist

Episcopal Church forbids its members from attending the theatre. Do you not think, as a man having knowledge of religious society, that all church members who want to go to the theatre do go, and those who do not care for such entertainments stay away?"

"I do not know whether the discipline of the Methodist Church forbids its members to attend the theatre or not. But I think that if it does a man who would continue his membership in knowledge of that law of his church, and still attend the theatre, required some moral dynamics to be applied to his constitution, which both the church and the theatre have failed to supply. He is evidently suffering from paralysis of conscience. If his church law forbids his drinking milk, he must abstain from lacteal refreshment or leave his church, for he ought to believe that his church is wiser than himself."

"Do you not think that when refined, educated people use the same discretion in attending theatres that they use in selecting books to read, or pictures to look at, the theatre has small chance of doing harm?"

"That depends upon the discretion which they use in reading. There is no knowing what books theatre-going church members read. I am afraid I should not like to be compelled to peruse their libraries. I will venture to add that I think if they used Christian discrimination in both departments there are some of your publishing houses that would fail, and perhaps every solitary one of our theatres would disappear; the discrimination would be too much for their constitution."

"As the fundamental idea of Protestantism is the right of private judgment, and as private judgment is applied to such important matters as the selection of a creed and the interpretation of scripture, how can the clergy consistently blame a church member for selecting his amusements, a matter which, with most persons, is deemed a question of refinement and good taste rather than morals?"

"I have never taught that pastors should 'lord' it over the consciences of their members. Our duty is to 'preach the truth as it is in Jesus,' to instruct the intellects, and stir the consciences, and stimulate the energies of our people to turn from all evil and do all good. I urge my people to cease to do evil and learn to do well. I teach my people the Bible doctrine that friendship with the world is enmity with God. I lay down the moral and religious teachings of the sacred scriptures before them by all the means at my command, and I remit them to the judgment seat of Christ to answer for the responsibility created by the exercise of their private judgment in choosing to listen to me preach."

"What," asked the interviewer, "is your view of the alleged scriptural doctrine that a man should not pursue any course of conduct which might lead his weaker brother to fall? I may remark, in explanation, that a clergyman friend of mine, in interpreting this text, says that it means we should only act for the general good. He remarked that, if, on account of sudden illness, he wanted a drink of whisky he would not go into a saloon for it because he believes liquor-dealers to be unnecessary and wholly and irredeemably bad; he would go to a drug-store; but if he wanted to go to the theatre to see a good play he would go because he does not believe the theatre to be wholly and irredeemably bad?"

"My views are exactly those of St. Paul, familiar to all readers of the new Testament. If any of your readers do not happen to be familiar with them, and they will read his letter to the Romans they will find very explicit teaching on this subject, together with a good deal of other interesting matter."

"Could not the idea of the weaker brother be carried to the point of absurdity? For instance, I am fond of Welsh rarebits and they agree with me famously; my wife is fond of them but they disagree with her famously. My mother is fond of cakes and pies and, under their influence, she is quite happy; I, too, am fond of them but they make me howling miserable—shall we, respectively, go without Welsh rarebits and cakes and pies?"

"There is so much to be said on that question that you can hardly touch it; it involves the whole question of Christian liberty. A man must always do what it is his duty to do. He must be careful never to do even that in a way which he has any reason to think will be injurious to others. Where it is not a man's duty Christian charity would lead him to abstain where he thinks his self-indulgence would be injurious. Where a man has any doubts as to any course of conduct he is bound to abstain from that course until, upon careful investigation, he discovers his duty in the premises. As applied to the theatre any Christian man who doubts it is, as Paul says 'damned,' i. e., condemned, if he attends."

Rev. J. M. Buckley.

Editor of the *Christian Advocate* was seen by the interviewer, but refused to say anything on the subject. Dr. Buckley, a few years ago, however, gave his views very fully on this topic in a little book called "Christians and the Theatre." His opinions are herewith given, being condensed from the work in question:

Christians believe that the character of plays in general is bad, and that the effect of the theatre upon its patrons is evil. They were also convinced that there are insuperable obstacles in the way of its reformation; and that Christians, in endeavoring to surmount them, would exhaust their energies to no good end. They think that the attendance of Christians on the theatre, and their attempt to elevate it, would lower the moral and religious tone of the church, and diminish the influence of religion over the community in which the experiment should be tried.

It may be necessary for the Christian sometimes to deny himself an amusement which, to his own judgment, seems entirely unobjectionable. When the Christian sees that for him to do a certain thing, the doing or not doing being voluntary, will put a stumbling-block in his brother's way, or grieve him, or make him weak, he being conscious of his own strength, holding his faith and freedom before God, must "bear the infirmities of the weak, and not please himself," rather must he "please his neighbor for his good to edification."

In all the churches those ministers most distinguished for piety, most zealous in self-denying labors, and most successful in genuine revivals of religion, are most opposed to the theatre; while those notoriously indolent, luxurious and tolerant to worldliness, with

few exceptions, furnish ministerial apologists for the theatre. The position proper to be taken by all Christian ministers and conscientious Christians is *opposition to the theatre*, classing it with the "unfruitful works of darkness" with which we are to have "no fellowship."

Here is Dr. Buckley's opinion of the liberality of actors: The charity of actors is usually lavish generosity; a profusion fully in harmony with their general character and way of living. Most of them, by their own confession, regardless of pecuniary obligation, will either spend or give their money according to their changing impulses. How little does this, like the reckless gifts of Fisk, or the polite benefactions of a Tweed, resemble the regular, self-denying and conscientious efforts of a liberal and well-balanced mind to diminish the griefs or promote the welfare of his fellow men.

Dr. Buckley asserts that it is not necessary to go to the theatre to know that it is bad. "We have," he says, "the advertisements, and programmes, and *critiques* in the great daily papers and from these we may deduce abundant evidence that the theatre ought not to be attended or supported by Christians. If it be what it *promises* to be—what the critics affirm that it is—its general character is not such that the Christian can find innocent pleasure in visiting it." The writer, in his youth, was for a brief period fascinated by the theatre. The time, indeed, was short but the fever raged. During his attendance thereon, amounting to perhaps 30 visits, he saw some of the most noted actors who have appeared in this country during the last quarter of a century—some of whom are still in the front rank of their profession. The influence of this course upon his moral and religious character was decidedly bad. The sneers at religion and "strait-laced bigots," which certain comedies contained, embittered him toward a life of piety. The excitement of the evening unfitted him for the serious pursuit of his business. He lost relish for lectures and solid reading; his manner, even, underwent a change, and now a semi-tragic extravagance and then an infusion of comical slang came into his mode of speaking and acting. It seemed smart to him then, but in the retrospect it appears contemptible. There is no habit, which does not imply a positive renunciation of morality, more pernicious than theatre-going."

Dr. Buckley has decided opinions on the character of many of our most popular plays, which he read in order to form a judgment. He read sixty plays, and says only three or four of them were morally unobjectionable, and it was a singular fact that those three or four were "of a comparatively low order of literary execution." He says that Goldsmith's *She Stoops to Conquer* "contains much profane and vulgar, and several sneers at temperance and religion, though the play is certainly admirably adapted to provoke laughter. Money is a succession of hypocrisy, covetousness, drinking, gambling, jealousy and infidelity, adapted to impart a view of life to the young, which, if taken as true, would lead to distrust, misanthropy and personal recklessness. East Lynne consists of infidelity, adultery, murder, remarriage and the subsequent reappearance of the first wife to die in the house of her former husband. The Ticket-of-Leave Man is calculated to familiarize the mind with scenes of vice and desperate wickedness, and the ear with coarseness and slang. *Saratoga* is to be condemned for its profane and its double entendre, but much more for the spirit of falsehood and perfidy which pervades it. The general tendency is to familiarize the mind with impure thoughts, improper words, unchaste feelings and immoral conduct. The School for Scandal has more than a score of filthy allusions in it, and deals with adultery and fornication in the loosest way. A New Way to Pay Old Debts contains some fine sentiments, but its effect is rather to create the impression that in contending with a villain all means are lawful; that if he is a plotter or swindler, he may be overcome by similar modes. In *Led Astray*, as the play progresses, indecent situations increase, while the whole of the plot runs along the verge of a double adultery. London Assurance should receive no countenance from the Christian. The Belle's Stratagem is a most licentious production, full of attempted intrigue, and abounding in bare deceptions. Don Cesar de Bazan has less of profaneness in expression than many others, but more of licentiousness and treachery. *Masks and Faces* is an attempt to show that actors and actresses are often better than their general reputation, but the plot travels on the verge of open wickedness."

Dr. Buckley says that Shakespeare's plays "contain many obscene passages, and many that are profane," and it would not be possible for a woman to read "the expurgated editions as they are put upon the stage before a promiscuous audience." It is not proper, Dr. Buckley argues, for Christians to go to the theatre to see Shakespeare, because, by so doing, they throw their whole "influence in favor of the theatre, which is an institution whose general effect is pernicious. He who goes to the theatre throws his influence in favor of the theatre as a whole. Those who go to see Shakespeare furnish arguments for those who go to see plays every way inferior to Shakespeare's, and filled with the profaneness and obscenity, which are but incidents in his sublime compositions."

Dr. Buckley does not believe that the theatres can be reformed. He says: "There is no hope of the theatres being reformed by the profession, who have no sympathy with the Christian view of life, morals and religion, and look at the subject from a point of view so remote that they cannot see what is needed." A movement to have Christian poets and moralists to compose, and Christian men and women perform plays would fail. "The dullness of Christian acting, and Christian comedy and tragedy could not compete before the theatre-going public with the high seasoning to which they have so long been accustomed, while those who should begin to attend for the first time would be acting from principle in the line of penance, and the beggarly array of empty boxes which would soon be seen, would furnish boundless material for satire."

Rev. George H. Houghton.

"What general opinions have you, Doctor, on the subject of church members attending the theatre?"

"I think that church members need amusement as well as other people, but they ought to be careful what kind of amusements they indulge themselves in."

"The clergymen of the Episcopal Church, I believe, are not opposed to their people attending the theatres."

"I cannot answer for anybody but myself. It is enough for me to say that I have often advised people to go to the theatre. I advise my niece to witness dramatic performances from time to time because I think such a course will have the effect to cheer her up. It depends a great deal on what theatre you attend. I should not advise people to attend every theatre. I do not attend the theatre myself, not from any prejudice I have against the theatre, but because, if I did attend, it might be prejudicial to my usefulness as a clergyman."

"Do you not think that if the same discretion were exercised in attending theatres that intelligent persons exercise in selecting books to read, there would be no fear of moral harm coming to the theatre-goer?"

"I think, of course, that people ought to exercise some discretion. There are plenty of theatres that, if I had any influence, I would not allow a person to step into."

"Do you not think that the witnessing of comedy is good for many tired, worn-out people, having an exhilarating effect on the feelings?"

"Yes, I believe that a good laugh at the proper time is good for anybody."

"Why is it, Doctor, that so many church-going people have always had a prejudice against the theatre?"

"You know that a few black sheep will hurt the reputation of the whole flock. Many people, you know, are prejudiced against the Church because they see so-and-so attending services, and they say 'he's a bad man, he's no better than I am.' So it is with the theatre; some of the theatres, some of the plays and some of the actors are bad, and so people jump to the conclusion that the whole institution is bad. The scriptural injunction that we should not tempt our weaker brother in the course of action we pursue is, of course, true, but its interpretation can be strained to the point of absurdity. It depends largely on the persons themselves what they should do. I never used tobacco, I do not smoke, or chew, or drink wine, but I am not prejudiced against some people who may do these things. I think smoking and chewing would interfere with my usefulness, just as I think a clergyman who wasn't neat and clean in his person would be at a great disadvantage in dealing with members of his flock; a sick and delicate-minded woman, for instance, would hardly enjoy the presence of a clergyman who came to minister spiritual consolation reeking with the fumes of tobacco, and unwholesome in his personal appearance. I do not, mind you, in all these matters set myself up as an example to everybody. I only know what is right for me to do in the premises."

"It may be thought that on the subject of theatre-going you hold liberal views?"

"I am not 'liberal' in the sense in which the term is generally used. I think a man is bound to obey the rules of his church. A man's conscience is not always a safe guide, it may be perverted. A man should no more think of disobeying the rules of his church than an army officer should think of disobeying army regulations. I do not know of any rules laid down in the Episcopal Church forbidding its members attending the theatre. I have never met any actors, socially, in my life. I go in society but very little, and my taste is in doing my church work. But I make no reflection on actors because I have not seen them socially."

"Do you not think there is a tendency on the part of certain managers and actors to raise the artistic and moral standard of the theatre?"

"I think there is. I have real respect for Mr. Palmer and Mr. Fiske, whom I met at the Actors' Fund Monument dedication."

"Do you think there is anything in the theatrical profession to prevent an actor from being a Christian?"

"I see no reason why he should not be. I think he needs to be one in order to have the restraining influences which come with a belief in Christianity. I am a friend of actors, and have officiated at the funerals of many of them, and I ask them to send for me when they are sick so that I may call upon them and give them proper spiritual consolation and prepare them for death."

In connection with the above interview it may be well to reproduce a passage from a sermon delivered by the Rev. Dr. Houghton, on the occasion of his church anniversary, in which he alludes to the burial of George Holland, the actor, from his church which, since that occasion, and until now, has been known in the profession as "The Little Church Around the Corner."

It has been but the natural instinct, God has so willed it, and ordered it, and to Him, therefore, be the glory, that here the poorest and the humblest should have the time, the sympathies, the ministrations, the assistance of whatever sort as cheerfully and as fully as persons of wealth and condition. The Transfiguration, in its history, the bringing hither for burial that blessed upon constant, loving effort—due to God alone, the spirit which He had given—to promote His glory and the good of His creatures. That were incident in its history, the bringing hither for burial that baptized, and so Christian man, George Holland, who deserved the last office of the Church as much as I hope I shall in God's good time, for he had neither laid violent hands upon himself nor died excommunicate—which God forbid that I should—with all its associations elicited toward this Church a world of kindly, tender feeling, and caused it to be known far and wide the world over, almost, by another name. But it did make this Church more widely known only as that which many a one already well knew it always to have been. Nothing unusual in that burial had here been done; nothing but what was wont here to be done, and oftentimes had here been done; nothing but what was simple and bounden duty.

Rev. Thomas J. Ducey.

"What is the attitude of the Roman Catholic Church with regard to the theatre and amusements in general?"

"I don't think the Church in any way wishes to interfere with the legitimate social pleasures of her children, and I am not aware that she condemns the theatre. On the contrary, it seems to be the rule here in New York for the services of the profession to be accepted in the interest of the Church's charities. Every year the dramatic profession contributes largely, by performances, to the support of the Catholic orphanages. Mr. Augustin Daly, during the past year, has managed several benefits for the Sisters' institutions, and one for the Catholic Protectory, I think, in Westchester. As the Church is a moral agent in the community, it strikes me she would not accept aid and support from a source she deemed unworthy of recognition. My opinion on the subject would be but a personal matter

and probably of little value, but the facts I have given you speak louder and more truthfully of the attitude of the Church here toward the theatrical profession, and it seems to me, is one of recognition in all that is legitimate, and not one of censure."

"Do not the synodical decrees of your archdiocese forbid priests frequenting theatres?"

"Yes."

"Do you attend these charitable entertainments?"

"I do not. The Church in no way interferes with the laity in witnessing legitimate and moral plays on the stage, but as it is the wish of the decrees that priests should not frequent the theatre, I feel it more consistent to absent myself on those occasions, as I am not permitted to attend at other times."

"May I ask, Father, if you do not feel that you are thus deprived of a very pleasant and wholesome means of recreation?"

"As I have seen all the great actors who have come to this country, except Irving and the men of prominence who have visited us during the past six or seven years, I do not think that, personally, I am denied much, because I always have the text of a play, and by reading the text of a drama I can recall the intellectual pleasure I received in the past from great and intelligent interpretation of the masters."

"Are you fond of reading dramatic literature?"

"Yes. I very often read Shakespeare and Bulwer."

"Have you any opinions on the modern drama—any criticisms to make on a certain class of popular productions that are said to be immoral?"

"I am not at all familiar with the modern plays, or what is considered the questionable French school. I have never witnessed a play or heard an opera of the *bouffe* character. My own view of this character of play or opera, is that it is a prostitution of the intellect to the divine art of music; it is a class of melody that does not belong to the heavenly sphere."

"I call your attention to the liberal views on theatres and theatre going as presented by Rev. Dr. Abbott, the senior editor of the *Christian Union*, and ask you, whether in your opinion, the course he has taken will not have the effect to soften the prejudices which Protestants, as a class, now have against the stage?"

"I should judge so. Liberal minded people would naturally accept the views and convictions of cultivated and good men of their own creeds, and therefore be furnished with arguments to overcome the narrow bigotry of their more prejudiced brethren. The individual conscience should be the guide in this matter of amusements, and whatever true parents consider the proper thing for their children to witness, either for instruction or amusement, cannot, it seems to me, have any baneful results on the community."

"It is claimed by some that actors and actresses are not a church-going class of people. I would ask you whether or not you have met a considerable number of the profession, and whether you do not think it is the fact that the religious feeling is likely to be quite as strong in that class of the community as in any other?"

"Yes, I have met a number of the theatrical profession, and many of the ladies and gentlemen I have known to be most practical in their religion and irreproachable in their lives. I cannot speak of the profession, generally, but I can say most positively that I have met members of the profession as honorable, noble and pure in their lives as the members of other professions. There is no reason why an actor or actress should not be a Christian any more than any one else. I could mention the names of people in the profession whose lives are irreproachable, religious, pure and noble. It would be an impertinence on my part to mention the names of these people, and I think they have too much refinement and regard for their profession to have any comparison made with others."

Rev. Robert Colyer.

"What, Doctor, is your idea of the position and influence of the drama?"

"It must be remembered that the drama began in the church, though to-day it is not played there. As to the present time you may say of the drama as you may say of the pulpit—it is mixed. That, I think, is a fair statement. But the wholesome drama is, beyond all question, a good thing for the community and, so far as my observation goes, there has been a great improvement in the character of the plays that have been brought out as new within the last twenty years. I think the managers mean to present good and clean plays, some managers because they want to and others because they know if they pursued a different course it would ruin them. The public, as far as I can see, has now got the upper hand in this matter, and means to keep it. For myself, I have always recommended good, wholesome plays, and when I have time and opportunity, I go to see them."

"What do you think of the usefulness of comedies in providing amusement for the people?"

"If I had my choice of some night when I could go to the theatre, and I knew two comedies were going to be performed at some certain theatre instead of a tragedy and a comedy, or a drama and a farce, as in the old days, I would go to see the comedies. I have seen the tragedians and know about what each man can do; but a pleasant comedy leaves an agreeable impression, and people have a good laugh, which is a good thing."

"Do you admire the old English comedies?"

"I like them very much and am especially fond of Goldsmith. I seldom miss the opportunity of seeing his comedies when they are produced. I like the *School for Scandal* very much—think it is charming. Though you cannot call *Rip Van Winkle* a comedy it is in that direction; it has some very deep touches of sentiment in it, as I think all good comedies ought to have, and I go to see that. I am fond of seeing all such plays when it does not interfere with my regular duties."

"The Rev. Dr. Buckley, editor of the *Christian Advocate*, seems to condemn Goldsmith's *She Stoops to Conquer* as being profane and vulgar."

"The old comedies of the Restoration cannot be presented now, as they were originally

printed—the comedies of Farquhar, Wycherly, Congreve, etc., they cannot be presented by any means. But, I do not myself see the same objection to the comedies of Sheridan and Goldsmith. While I should dislike to disagree with Dr. Buckley (whom I know, and he is a very good fellow), I should feel that I had to fully differ from him in this matter, though I am an old Methodist myself. They may say that I have fallen from grace, but that doesn't matter."

"It is also argued by Dr. Buckley that a man should refrain from attending the theatre lest he cause his weaker brother to offend; have you any opinion to offer on that subject?"

"Well, there are so very many 'weak brothers,' and of so very many different kinds, that if you attended to them all you would not do anything—you would have to go to bed and stay there, and very likely you couldn't do that. In all these matters a man has to use his judgment as to what he shall do. Paul did not mean to tie up men, saying they shouldn't do this and that; when he wrote the text of scripture on which that remark is based; he meant to lay down great lines of conduct. I don't know of very many texts that are more liable to abuse than is that one. I knew an old fellow in Yorkshire who never, all his life after he got to be, let us say, a 'crank,' would eat a pear; it was so very pleasant for him to eat a pear that he thought it was a sin. Well, if I should have eaten a pear right alongside of that man I should have caused him to offend, but I should have eaten my pear all the same. We are too much given to attending to the weak brothers and wondering what they will say. I think they ought to wonder what we will say, and take our direction more than we should take theirs. Ministers, for instance, ought to be leaders among men. If a man takes care to obey what he knows are the recognized laws of life and morals I think he hasn't much reason to care beyond that for what his weaker brother may say or think about him."

"Have you noticed that the theatres are better conducted since you first began to attend them?"

"Oh, yes, very much better. Many offensive things have been done away with. To be sure I only go to the theatre when I know it is safe for me to do so. I went once rather inadvertently to see a play (I won't mention the name) and it made me sick at my stomach; I don't want any more experiences like that."

"Do you think, Doctor, that it is necessary that a play should have a moral?"

"If you come to morals, there never was a grander sermon written than *Macbeth*. It is not necessary that a play should have a moral distinctly pointed out and made prominent. Children will not read stories with long morals attached to them; they will read the story and skip the moral. It seems to me that while a play must not offend good morals, it should not set out especially to teach some great moral lesson without that is the motive power in the man who writes it."

"What is your opinion of actors as a class?"

"Those I have met are very nice people. I knew Mr. McVicker, of Chicago, quite intimately and liked him very much, and I knew Mr. Irving and Miss Terry, and like them, and I have known a few more, but not very many. They seem to me, on the whole, good natured people, ready to do anything they can do to help any good cause that appeals to their judgment and their sympathies. I have a lady member in my church who is an actress, and I am very glad to have her there. When she is in New York she comes to my church, and when she is away I suppose she goes to some other church."

"Do you think that the liberal views on the theatre as expressed by the Rev. Dr. Abbott in the *Christian Union* will have a good influence on Protestants who have narrow ideas on the subject of theatres?"

"Oh! it will do good; it will certainly do away with some prejudice. And while I do not want to misjudge my brethren in other churches, I think it will do away with some hypocrisy, because I know very well that a good many—I don't know whether I ought to say a good many—but some very good and sincere men that I have known who could not be dragged to a theatre with wild horses in the town where they lived, if they went to another town where there was a good play going on they would attend the theatre."

"Though the Methodist discipline is against theatre-going did not Methodists attend when you were a clergyman of that church?"

"They did not attend the theatre when I was a Methodist, and it is thirty years ago next January since they turned me out for heresy. I did not go then, and I don't think laymen went. I lived in small places, in England and this country, where the rules are drawn tighter. I do not know whether fashionable and cultivated Methodists attend the theatre now or not. I think that actors have religious instincts the same as other people, and if they thought it was wicked for them to act why should they do it? They have a conscience the same as we have, and they have to be guided by their conscience. I think it is a great mistake to revile and cry down people because they do not believe as we do, especially if they live kindly, clean, good lives as I undoubtedly presume a great many actors do."

Rev. E. Walpole Warren

was seen in the last moments of preparation for a journey to the South, and was obliged to excuse himself from giving an extended interview on the subject. He said:

"I have expressed myself so often on this subject that I do not know that I can add anything more. I am opposed to anything in the shape of the drama that may corrupt society. I am opposed to the French drama, and to certain offensive portions of the ballet. I think myself, given a pure stage, the theatre is legitimate. I am no judge as to whether it is improving in England it is the custom to have Sunday rehearsals; I am entirely opposed to them. Over there the clergy hold more liberal views than they do here about patronizing the theatre."

Dr. Egbert Guernsey.

"What are your opinions of the general influence of the Drama?"

"The three professions whose influence is most directly felt in promoting spiritual and bodily health and in the regeneration of our own race are the pulpit, the stage and the medical profession, and there is no reason why one should not aid the other, and all work in harmony, each in its own sphere for a common end. The care of the body is second only in importance to the care of the soul; and both, body and soul, are so interwoven with

each other, so much of a unit, that the influence exerted upon one is felt by the other. The medical profession seeks to keep pure the fountains of life, and guard it from the elements of disease which exist around us in a thousand different forms, and which may be transmitted in a blood taint through generations so virulent as to fill the body with disease and blunt the sensibility of right and wrong. The further we are evolved from the brute creation, its fierce sensuality, and wild, unreasoning passions, the more imbued do we become with the Divine Life, whose spirit is harmony, and whose vital force burns out the dross and impurity of our nature. The pulpit appeals to the reason and the conscience for a higher, purer life—a life in which shall be illustrated the principles of honor, truth and justice, linked together in the brotherhood of man. The stage illustrates, with its living pictures of patriotism, of truth, of honor, of triumphs over temptations, of the hideousness of sin—those great principles of religion which have come down to us through all the great leaders of religious thought in the past, and enforces them by such an appeal to our senses as can be reached in no other way. There are unhealthy sermons—impracticable, lacking in sound logic and common sense, and men in the pulpit and among the laity in the Church whose daily lives do not correspond to their professions; there are physicians of the body without a single idea of the higher duties and responsibility of a profession of which they form an unworthy part, and there are managers of theatres who find it difficult to appreciate the real dignity and possibilities of their art. But there is a steady progress in all toward higher and more practical work and a more healthy influence. Nowhere is the progress of the age and its higher, purer and better work more forcibly illustrated than in the three great professions of medicine, theology and the stage."

"What is your opinion, Doctor, of the influence of emotional plays on the nervous system?"

"Strongly emotional plays compare with the sermons of the old revivalists, a class now fortunately in a great measure numbered with the past, in which the mind was startled with representations so graphic, so intense, so lurid that they were impressed upon the soul like a picture whose lines were of fire. Those startling situations in which the human passions are worked up to such an intense pitch as to almost curdle the blood are unnatural, unhealthy and liable to do positive harm. They bring out into an intense light the fierce passions of the brute creation, and while they may in some cases point a lesson, the lesson could be taught in a much more simple and effective manner. Plays whose appeal is solely to the emotions, the passions, instead of to the reason and the higher qualities of our nature, however brilliant the dialogues or amusing the situations, leave an unhealthy effect upon the mind."

"Do you think that in late years the theatre has improved?"

The improvements in the surroundings of the theatre have kept pace with the advancing intelligence and refinement of the age. To some is this so apparent as to those who remember the theatre thirty or forty years ago when a bar was in every theatre and a special one in the third tier, a part of the house openly devoted to lewd women and their associates, and the immediate neighborhood occupied with drinking saloons and gambling houses, and where between every act half of the male audience went out to get a drink. In no part of what was called the respectable part of the house was a lady admitted unless accompanied by a gentleman while now they can enter as freely and with as little comment as to a church. The plays were often classic in their character, and of the highest type of literary excellence, but the ban of the church, especially the Protestant Church, was upon the theatre, and so fierce and bitter in its denunciations of what it called the ante-chamber of hell that it drew a line between what it was pleased to call the duties of the church and the amusements of the world. As the restraints of a Calvinistic theology, with its religion of fear, its fierce denunciations, its bottomless pit of fire and brimstone, and its heaven of winged angels forever singing and twanging golden harps gave place to a more intelligent conception of humanity and its needs, the church itself sought the aid of the refinements of art in music and painting, and in the harmless amusements provided for all. The ban of the church is rapidly being removed from the theatre, and the highest order of art in music, in living pictures of historical events, of great principles and of the shams and falsities of various forms of society which it presents are being utilized everywhere as a help to better, higher and more harmonious lives."

Dr. T. S. Robertson.

"What are your ideas of the general influence of the drama from a hygienic point of view?"

"I consider play-going to be of the greatest service and benefit to patients generally, particularly to those suffering from nervous diseases—I mean, of course, with functional nervous diseases. People who suffer from what are called organic and structural diseases, i. e., diseases affecting the brain, the spinal cord, so-called incurable diseases—such patients are generally so far gone that the effect of theatrical performances would do them more harm than good. But the great number of persons suffering from nerve diseases are able to go to the theatre, and are greatly benefited by so doing. Their mind is taken off the disease, and they are started in a new channel of thought. As the moral of all plays is generally good their thoughts are started in the right direction. I have found equally as much benefit derived from comic opera. If a person has lost a dear friend, a child, a mother or a father, they are constantly brooding over their trouble, and it is difficult to induce them to attend the theatre, but when they do they receive the greatest benefit. It takes them back to life again."

"Is it not the fact that sometimes a patient might receive more benefit from attending the theatre than they would from medicine?"

"Yes, many times, and the drama could not probably do them any harm while medicine might."

"What is your opinion of the effect of emotional plays on the nervous system?"

"As I said before unless a patient has organic and deep-seated disease the effect is good. There is no special harm arising from seeing such plays; the effect is not as bad as from novel-reading, because books are read in the quiet of home and the readers have a chance to brood over what he is reading. But a play is gone through with so quickly, amid so much excitement, with intermissions of music, that its influence would not be so deep and, besides, the people go out into the fresh air and soon get over the bad effect, if there is any bad effect, amid other scenes."

"What do you think of the general improvement of the stage?"

"I think the stage has greatly improved within the last ten years. Managers are beginning to see that good plays are appreciated and well received. The people are becoming educated, they have broader views, and are willing to support the honest efforts of managers to give them artistic productions."

"What is the effect of comedy and laughter-provoking plays on the system?"

"It goes without saying that it is most beneficial for patients suffering from almost any disease. The physician can further convalesce in nearly all diseases by recommending the seeing of laughable comedies. In my opinion they stand next to fresh air. I think those who deny themselves from attending the theatre on account of religious scruples or prejudices are fit subjects for the lunatic asylum."

Mrs. Burton Harrison.

The interviewer next called on Mrs. Burton Harrison, who, in answer to a request for her views on the relation of the church to the theatre, expressed herself in the following words:

"The relation of the church to the theatre should be very much what it is to the individual men and women around us—approval of the worthy, and disapproval of the others. The drama of our theatres is certainly full of possibilities of great good as a moral and educational agency—and observation shows that many of the plays we have seen of late years have exercised wide and large influence for good; they provide entertainment of the most wholesome kind, and often impress lessons of right and wrong in life, with a force unequalled by the pulpit or the press."

"The lives of many of the artists are in every sense worthy, and my own acquaintance with some of them has afforded me pleasure and profit always. That there are vicious people on the stage, and that plays of evil influence are to be sometimes seen, is only saying that in all classes and occupations bad people and detestable appeals to the worst side of life are common; the press affords examples of publications which are evil altogether; the pulpit is sometimes occupied by the emissaries of Satan himself."

"A great artist of the dramatic stage is to me an object of admiration and regard—a well-set and well-performed play of real life, its struggles and passions and triumphs in what is right, is for me a factor of unmixed good among the influences of society and civilization."

Robert G. Ingersoll.

"I have come," said the interviewer, "to talk with you a little about the drama. Have you any decided opinions on that subject?"

"Nothing is more natural than imitation. The little child with her doll, telling it stories, putting words in its mouth, attributing to it the feelings of happiness and misery, is the simple tendency toward the drama. Little children always have plays, they imitate their parents, they put on the clothes of their elders, they have imaginary parties, carry on conversation with imaginary persons, have little dishes filled with imaginary food, pour tea and coffee out of invisible pots, receive callers, and repeat what they have heard their mothers say. This is simply the natural drama, an exercise of the imagination which always has been and which, probably, always will be, a source of great pleasure. In the early days of the world nothing was more natural than for the people to re-enact the history of their country—to represent the great heroes, the great battles, and the most exciting scenes the history of which had been preserved by legend. I believe this tendency to re-enact, to bring before the eyes the great, the curious, and pathetic events of history, has been universal. All civilized nations have delighted in the theatre, and the greatest minds in many countries have been devoted to the drama, and, without doubt, the greatest man about whom we know anything devoted his life to the production of plays."

"I would like to ask you why, in your opinion as a student of history, has the Protestant church always been so bitterly opposed to the theatre?"

"I believe that the early Christians expected the destruction of the world. They had no idea of remaining here, in the then condition of things, but for a few days. They expected that Christ would come again, that the world would be purified by fire, that all the unbelievers would be burned up and that the earth would become a fit habitation for the followers of the Saviour. Protestantism became as ascetic as the early Christians. It is hard to conceive of anybody believing in the 'Five Points' of John Calvin going to any place of amusement. The creed of Protestantism made life infinitely sad and made man infinitely responsible. According to this creed every man was liable at any moment to be summoned to eternal pain: the most devout Christian was not absolutely sure of salvation. This life was a probationary state. Everybody was considered as waiting on the dock of time, sitting on his trunk, expecting the ship that was to bear him to an eternity of good or evil—probably evil. They were in no state of mind to enjoy burlesque or comedy and, so far as tragedy was concerned, their own lives and their own creeds were tragic beyond anything that could by any possibility happen in this world. A broken heart was nothing to be compared with a damned soul; the afflictions of a few years, with the flames of eternity. This, to say the least of it,

accounts, in part, for the hatred that Protestantism always bore toward the stage. Of course, the churches have always regarded the theatre as a rival and have begrudged the money used to support the stage. You know that Macauley said the Puritans objected to bear-baiting, not because they pitied the bears but because they hated to see the people enjoy themselves. There is in this at least a little truth. Orthodox religion has always been and always will be the enemy of happiness. This world is not the place for employment. This is the place to suffer. This is the place to practice self-denial, to wear crowns of thorns; the other world is the place for joy, provided you are fortunate enough to travel the narrow, grass-grown path. Of course, wicked people can be happy here. People who care nothing for the good of others, who live selfish and horrible lives, are supposed by Christians, to enjoy themselves; consequently, they will be punished in another world. But whoever carried the cross of decency, and whoever denied himself to that degree that he neither stole, nor forged, nor murdered, will be paid for this self-denial in another world. And whoever said that he preferred a prayer-meeting with five or six queer old men and two or three very aged women, with one or two candles, and who solemnly affirmed that he enjoyed that far more than he could a play of Shakespeare, was expected, with much reason, I think, to be rewarded in another world."

"Do you think that church people were justified in their opposition to the drama in the days when Congreve, Wycherly and Ben Jonson were the popular favorites?"

"In that time there was a great deal of vulgarity in many of the plays. Many things were said on the stage that the people of this age would not care to hear, and there was not very often enough wit in the saying to redeem it. My principal objection to Congreve, Wycherly, and most of their contemporaries is that the plays were exceedingly poor and had not much in them of real, sterling value. The Puritans, however, did not object on account of the vulgarity; that was not the honest objection. No play was ever put upon the English stage more vulgar than the 'Table Talk' of Martin Luther, and many sermons preached in that day were almost unrivaled for vulgarity. The worst passages in the O. D. Testament were quoted with a kind of unction that showed a love for the vulgar. And, in my judgment, the worst plays were as good as the sermons, and the theatre of that time was better calculated to civilize mankind, to soften the human heart, and to make better men and better women, than the pulpit of that day. The actors, in my judgment, were better people than the preachers. They had in them more humanity, more real goodness and more appreciation of beauty, of tenderness, of generosity and of heroism. Probably no religion was ever more thoroughly hateful than Puritanism. But all religionists who believe in an eternity of pain would naturally be opposed to everything that makes this life better; and, as a matter of fact, orthodox churches have been the enemies of painting, of sculpture, of music and of the drama."

"What, in your estimation, is the value of the drama as a factor in our social life at the present time?"

"I believe that the plays of Shakespeare are the most valuable things in the possession of the human race. No man can read and understand Shakespeare without being an intellectually developed man. If Shakespeare could be as widely circulated as the Bible—if all the Bible societies would break the plates they now have and print Shakespeare, and put Shakespeare in all the languages of the world, nothing would so raise the intellectual standard of mankind. Think of the different influence on men between reading Deuteronomy and Hamlet and King Lear; between studying Numbers and the Midsummer Night's Dream; between pondering over the murderous crimes and assassinations in Judges, and studying *The Tempest*, or, *As You Like It*. Man advances as he develops intellectually. The church teaches obedience. The man who reads Shakespeare has his intellectual horizon enlarged. He begins to think for himself, and he enjoys living in a new world. The characters of Shakespeare become his acquaintances. He admires the heroes, the philosophers; he laughs with the clowns and he almost adores the beautiful women, the pure, loving, and heroic women born of Shakespeare's heart and brain. The stage has amused and instructed the world. It has added to the happiness of mankind. It has kept alive all arts. It is in partnership with all there is of beauty, of poetry, and expression. It goes hand in hand with music, with painting, with sculpture, with oratory, with philosophy, and history. The stage has humor, it abhors stupidity. It despises hypocrisy. It holds up to laughter the peculiarities, the idiosyncracies, and the little insanities of mankind. It thrusts the spear of ridicule through the shield of pretence. It laughs at the lugubrious, and it has ever taught and will, in all probability, forever teach, that Man is more than a title, and that human love laughs at all barriers, at all the prejudices of society and caste that tend to keep apart two loving hearts."

"What is your opinion of the progress of the drama in educating the artistic sense of the community as compared with the progress of the Church as an educator of the moral sentiment?"

"Of course, the stage is not all good, nor is—and I say this with becoming modesty—the pulpit all bad. There have been bad actors and there have been good preachers. There has been no improvement in plays since Shakespeare wrote. There has been great improvement in theatres and the tendency seems to me to be toward higher artistic excellence in the presentation of plays. As we become slowly civilized we will constantly demand more artistic excellence. There will always be a class satisfied with the lowest form of dramatic presentation, with coarse wit, with stupid but apparent jokes, and there will always be a class satisfying with almost anything; but the class demanding the highest, the best, will constantly increase in numbers, and the other classes will, in all probability, correspondingly decrease. The Church has ceased to be an educator. In an artistic direction it never did anything except in architecture, and that ceased long ago. The followers of to-day are poor copyists. The Church has been compelled to

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NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

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HARRISON GREY FISKE, EDITOR

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Zane, Albert
Zahn, C. H. (a)
Zelma, Aneta

* The New York Mirror has the Largest Dramatic Circulation in America.

The Church and the Theatre.

As many of our readers are aware Dr. Lyman Abbott, the senior editor of the *Christian Union*, recently invited certain representatives of the dramatic profession to express their views of the Church and Stage question in the pages of that journal. These views and Dr. Abbott's appreciative editorial remarks on the sub-

ject were found, in all salient points, to be in agreement.

Plumming himself—and quite pardonably—on the *Christian Union's* liberal and courteous extension of hospitality to the theatrical spokesmen, the editor took occasion to observe that he would be glad to record "any illustration of equal catholicity on the part of any dramatic journal" in giving to its readers what the orthodox ministers have to say in condemnation of the stage.

In the present issue THE MIRROR affords Dr. Abbott the opportunity he craved, although the case is not parallel to the *Christian Union*, which gave a hearing to the vocation its clerical constituency habitually assails. An equality would exist had THE MIRROR opened its columns to the representatives of the Church for its defense, providing the latter had been bitterly abused and denounced by the members of the dramatic profession.

Nay, we do more than afford Dr. Abbott the desired illustration of equal catholicity—we publish the most comprehensive and notable symposium of sacred and secular opinion on the relations of the church to the theatre that any newspaper has ever presented. The participants are all leaders in the religious, social and medical life of the metropolis. Their words will be compared with interest, not only by the people of the stage, but by all people interested in this most important subject. Actors have probably never had a better or more fitting opportunity of ascertaining precisely in what degree of esteem or disfavor they and their art are held by the many men of many minds who pursue the avenues of theological thought and moral precept and endeavor.

As for THE MIRROR it holds the position that the stage needs neither apology nor defense—most certainly not against the greater portion of the blind and impotent abuse which has been hurled at it from the orthodox pulpit from time immemorial. As the organ of the dramatic profession THE MIRROR has always stood ready to explain or expound the drama and the character of the drama's votaries. But it has refused to assume an attitude of defense, in a case where it would be both undignified and superfluous.

Such a discussion as that to which we devote a great deal of space this week is likely to produce good results. Ignorant prejudice and blind bigotry are always the most revolting when they are placed in direct contrast with knowledge, truth and breadth of thought.

Some curiously oblique reasoning is indulged in by our orthodox friends, Dr. Deems and Dr. Buckley. Investigation is the means whereby knowledge is usually acquired, but Dr. Deems prefers to believe what he hears about the theatre than to investigate it for himself; and what he hears is the threadbare pulpit sophistry that has never withstood the force of sound opposition or brought into the question a single substantiated fact. Dr. Deems is confirmed in the belief that the drama is deleterious because saloons are generally found in the neighborhood of the theatres. Does Dr. Deems refuse to enter a hotel because in every hotel a saloon is "an indispensable attachment?" Do would-be worshippers remain away from the church where Dr. Deems preaches because it happens to be located in a questionable neighborhood, and a notorious brothel flourished for many years in close proximity to it? And if they did, would not Dr. Deems be the first to deny the accuracy of environment as a sign in determining the moral character of a place of public resort? "If every bad person sought the church," says this gentleman, "and very many good persons avoided the church, the church would be on a par with the theatre." That is precisely the case. As many villains have bent the knee in prayer at church as have enjoyed a hearty laugh in the theatre; and as many good people remain away from the one as from the other. A peculiar inconsistency of the orthodox mind is shown by Dr. Deems' definition of a man's intellectual freedom—he can select a creed for himself, but the Church must select his amusements. In other words, it is made to appear that the choice of highway for the soul to travel is a less important matter for a man than the regulation of his amusements.

But Dr. Deems is liberality itself compared with Dr. Buckley. This gentleman is one of the few really able men who stand by the guns of old-fashioned Methodism. His narrowness is only equalled by that of his prototype, Dr. Crosby, in the Presbyterian field. Adamant in the hard, austere precepts inculcated in their youth they have failed to keep pace with the progress of science and theology. While other men, like Beecher, Newton and Colyer broke the prison bonds of orthodoxy or puritanism, and rose into that

realm of universality where all men of all creeds meet on a footing of human and intellectual equality, Dr. Buckley has lagged behind, bound in the chains of primitive religious belief, groveling in the coarse and cheap elements of a form of religion that is supposed to appeal only to those who are incapable of receiving higher spiritual conceptions. The position which this follower of Christ lays down for Christians is opposition to the theatre; he classes it with "the unfruitful works of darkness" with which they are to have "no fellowship"—whatever that may mean. Departing from the subject of the influence of play-going, Dr. Buckley proceeds to attack the dramatic profession. He sneers at the proverbial charity of actors, and objects to its "profusion." He tells how in his youth he went thirty times to the theatre, and found that the frequent exhortation of canting religious hypocrites embittered him toward his chosen calling. Worse still, his manner changed, and his mode of speaking and acting was marked with "semi-tragic extravagance" and "an infusion of comical slang!" This rather goes to prove that Dr. Buckley in his youth was an impressionable imbecile than to prove anything else. In this minister's estimation the stage is as immutable as primitive theology. He bases his ideas of the modern drama on what he saw years ago when he was a young man. The substance of his criticisms on some of the sixty plays which he read for the purpose of forming a judgment, is probably the most amusing portion of Dr. Buckley's remarks. They show that in some things, at least, he has the simplicity of a little child. The man who would debar the world from the enjoyment of Shakespeare can have little sympathy with his fellow-men. Dr. Buckley objects to Shakespeare because his plays "contain many obscene passages and many that are profane." On these grounds Dr. Buckley should immediately renounce the Bible, for its verbal abominations exceed any to be found in Shakespeare. Moreover, Shakespeare is edited for the stage; we have yet to learn of a Bible edited for the church.

It is pleasant to turn from the obtuse bigotry of Dr. Deems and Dr. Buckley to the broad opinions of that good and gentle clergyman Dr. Houghton, beloved by all professionals, and to the hearty, human sympathy expressed in the interview with Dr. Colyer. Father Ducey expounds the liberal views of his church and inferentially rebukes one of Dr. Buckley's slanders when he states that the services of the profession are gladly embraced in the interest of the Catholic Church's charities. Mrs. Burton Harrison's opinions are entitled to a place in our symposium since they emanate from one who is a representative literary and society woman and is qualified to speak authoritatively from that standpoint. Those well-known physicians, Dr. Guernsey and Dr. Robertson, furnish a novel and interesting phase to the discussion in their views on the hygienic virtues of theatre-going.

But of all the able interviews presented by THE MIRROR we think the most vigorous, sensible, humane and appreciative is that of the famous orator and free-thinker, Robert G. Ingersoll. In the discussion of this question he brings to bear that clear, forcible, fair and argumentative method which is his characteristic, and he maintains with a good deal of truth, as well as ability, that the theatre has come nearer to realizing its aim than the Church has to fulfilling the full scope of its mission. Irrespective of the question of agreement or disagreement with Colonel Ingersoll's religious opinions, there are few who will deny that his summary of the Church and Stage controversy is logical, complete and convincing.

We regret that neither time nor space will now permit us to examine more thoroughly into the various views elicited in this symposium, but we will return to the subject hereafter.

Personal.

KELOGG.—Clara Louise Kellogg has canceled all her Western engagements.

BANCROFT.—Helen Bancroft has been ill for several days at the Coleman House.

DAVENPORT.—Mrs. E. L. Davenport will be a member of Mr. and Mrs. Florence's company next season.

CANNON.—The wife of John E. Cannon died on Saturday last of cancer. She had been ill for some time.

LOTTA.—The management of the Boston Park Theatre will be assumed by its owner, Lotta, a year hence.

FILKINS.—Grace Filkins has been engaged for The Crystal Slipper, to be produced at the Chicago Opera House in June.

WALLACK.—Lester Wallack is occasionally seen driving about town. He looks aged and decrepit. The Wallack testimonial will take place next month.

DABOLL.—W. S. Daboll ends his connection with the Casino at the close of the run of *Erminie* on May 12.

EVANS.—Tellula Evans rejoins the Carleton Opera company next Monday at Cincinnati, assuming the title role in *Dorothy*.

SOTHERN.—Sam Sothern arrived in this city from England on Sunday on the *City of Chicago*, after an absence of five months.

TEARLE.—Osmond Tearle has had a great variety of photographs made lately for advertising use on his English provincial travels.

HOWARD.—Sydney Howard sailed for England yesterday (Wednesday) on the *City of Rome*. He will return the latter part of August.

JANSEN.—Marie Jansen was ill and unable to appear as *Javotte* in *Erminie* on Monday and Tuesday evenings. Her place was filled by Kitty Cheatham.

MASKELL.—Dancey Maskell has arranged to pass the Summer at Block Island, R. I., and Whitestone, L. I. He will probably sail for Europe in September.

DE BELLEVILLE.—Frederic de Belleville is specially engaged for the Duc de Beaumont in Paul Kaurar during the supplementary season of that play which soon begins.

HOOLEY.—The wife of Manager R. M. Hooley submitted to a severe surgical operation a few days ago. It was entirely successful, and she is recovering rapidly.

SANGER.—Frank Sanger gives his sole attention to the Broadway Theatre. Henry French looks in now and then, but the Grand Opera House commands most of his time.

CASTLETON.—Kate Castleton closed her season on Saturday night in Kansas City. She will probably go to Europe in a short time to collect material for her new piece—*A Paper Doll*.

LACKAYE.—Wilton Lackaye does not go on tour with Paul Kaurar. He is engaged to appear in the new play which Effie Elsler will produce after the regular season at the Madison Square.

CLARKE.—Adele Clarke has been called from Jim the Penman No. 2 to join No. 1 company in order to play a part in a new production by the latter on the 25th inst. in Philadelphia.

COOK.—Augustus Cook sustained an accident to a tendon of the leg on Saturday, and in consequence he was unable to appear in *The Mystery of a Hansom Cab* at Brooklyn on Monday night.

DAVENPORT.—A large number of photographs of Fanny Davenport in *La Tosca* have been taken by Sarnoy. The most striking and effective are those in the costume and poses of the fourth act.

MAGINLEY.—On Saturday last Benjamin Maginley closed his thirty-two weeks' season at Utica. He has gone to his home at Westchester to be under his physician's care for the next four weeks.

EARLE.—Mattie Earle will go to England when she concludes her engagement with Robert Downing in May. Her object in making the trip is to secure a London success in which to star next season.

ABBEY.—Henry E. Abbey's departure was varied by a number of interesting incidents. Among other things Albert Weber served papers on him in a suit for \$50,000 damages, growing out of the collapse of the Hofmann season.

COGHLAN.—Rose Coghlan sprained her ankle on Monday so that Minnie Conway had to assume the part of Miss Hardcastle in *She Stoops to Conquer* at Wallack's with only four hours for preparation. She played the part admirably.

HART.—Gertie Granville Hart announces her intention of returning to the stage. She is desirous of securing an engagement for next season either to play ingenues or sourette parts. She is remembered as a bright and sparkling actress, comely, intelligent and talented.

WILSON.—Among the Pines, a melodrama in five acts, by James P. Wilson, correspondent for THE MIRROR at Youngstown, O., and Will. R. Wilson, of the New York *Sw*, will be produced at the People's Theatre on June 11, following the engagement of Mrs. James Brown Potter there.

BURROUGHS.—On the first page of this week's MIRROR we present an excellent portrait of Marie Burroughs, the beautiful and talented leading lady of the Madison Square company. Miss Burroughs wears in this picture the dress of Queen Guinevere. Her performance of that role was one of the many charming features of the recent production of *Elaine*.

DENIAL.—H. C. Miner and Mrs. McKee Rankin both deny that the Golden Giant Mine company had been disbanded because the season of the piece was unsatisfactory. They state that the attraction filled all the dates it was booked for and closed only temporarily. Time is now being booked for next season. Mr. Miner says he is more than pleased with the business of Mrs. Rankin and the play.

SIDDONS.—It is nine years since Mrs. Scott-Siddons last appeared in this city. She will present herself at Steinway Hall on Monday next in an entertainment arranged to introduce to our public her adopted son, Henry Waller. Some years ago he was known as Leraphael, a boy pianist. Mrs. Scott-Siddons furnished him with the means of completing his musical education. He studied under Liszt and Von Bulow, and now challenges criticism as a mature artist.

What is Thought of Our Annual.

OF PRE-EMINENT UTILITY.

The attention of theatrical readers is directed to a publication just issued by Mr. Harrison Grey Fiske, under the title of *The New York Mirror Annual*. This is a neatly printed and handsome volume, containing 208 pages and combining a dramatic record of the year 1887, with a directory of the dramatic profession of America and much other material of interest to persons connected with the stage or curious as to theatrical affairs. The book is of pre-eminent utility, as it gives much information within a brief compass, and has been edited with conscientious care. It is embellished with several portraits, and is provided with a good index.

ALL IT CLAIMS TO BE.

The *New York Mirror Annual* and Directory is all it claims to be. It has come to stay, because it has merit and honestly supplies a long-felt want, not to use that phrase in its hackneyed sense. Much space might be devoted to pointing out its good qualities, but it is enough to say that every professional, every library, everyone in any way connected with or interested in the theatre should own a copy. No book—of which we know—contains so much good matter at so small a cost.

A WONDERFULLY COMPLETE COMPENDIUM.

Sufficient value can hardly be placed by theatrical people and all interested in the stage, upon the *New York Mirror's Annual*. It is a wonderfully complete compendium of information of all kinds. It has a full directory of all the actors, actresses, managers and people connected with the theatre in the country. It has a mass of valuable information about plays and their production and authors. It embraces everything that has any bearing on the stage. It is a most useful work for all libraries and for private shelves as well.

INDISPENSABLE TO THE PROFESSION.

The *Mirror Annual*, published by THE NEW YORK MIRROR and edited by Harrison Grey Fiske, is a work indispensable to the theatrical profession. It gives a record of all dramatic events in 1887 of this country as well as England, France and Germany. Its sketches of the 154 members of the profession who died last year are accurate and interesting. A feature of the book is the full text of the later State Commerce law. A directory of American actors, etc., contains the names and addresses of 4,037 persons. The volume is handsomely bound in heavy cloth, with gilt title.

A PRIME NECESSITY.

Harrison Grey Fiske has issued the *New York Mirror Annual* and Directory of the American Theatrical Profession for 1888. It is the first pretentious work of the kind that has been published and ought to find a popular place in public esteem. It contains a complete chronological record of the year, the list of deaths, together with brief biographical sketches, a complete list of stars, combinations, and stock companies for 1887 and 1888, dramatic bibliography, the inter-state commerce law, and the directory of the dramatic profession of America. It makes a handsome volume and one that will become at once a prime necessity in every theatre and in every manager's grip-sack, to say nothing of the profession.

INVALUABLE.

THE NEW YORK MIRROR has issued an Annual for 1888, the principal features of which are an exhaustive chronological history of all dramatic and musical productions and other events during the year 1887, with the casts and plots of all new works brought out in this country, England, France and Germany; a necrology embracing biographical sketches of all professionals that died in the countries named; and the dramatic bibliography of the year. The book also contains a directory of the American dramatic profession, giving the names and addresses of over five thousand actresses, managers, etc. There are also some of the names of the leading players mentioned in the necrology. The volume as a work of reference is invaluable.

THE FIRST AUTHENTIC DRAMATIC DIRECTORY.

The *New York Mirror Annual* and Directory of the Theatrical Profession for 1888, edited by Harrison Grey Fiske, is the first authentic directory of the kind ever published. In it may be found permanent addresses of thousands in the theatrical profession. The chief aim of this work is to furnish a medium whereby managers and actors may freely communicate with each other, thereby preventing the necessity of patronizing dramatic agencies.

SHOULD BE ON EVERY CRITIC'S DESK.

The *New York Mirror Annual*, edited by Harrison Grey Fiske, is a reliable and compendious yearly chronicle of the stage, that every dramatic editor in the country should have on his desk.

FORMIDABLE DIFFICULTIES OVERCOME.

It is certainly a remarkable fact in the history of this prolific era of book-making that while, hitherto, almost every trade or profession has been favored with a yearly "annual" containing statistics and valuable information of all kinds—in fact a condensed history and guide-book—constituting an invaluable work of reference for those desiring information in regard to the craft, members of the theatrical profession have looked in vain for any such favor at the hands of authors or publishers. Perhaps one obstacle to such an enterprise has been the migratory character of much of its business, compelling the almost constant travel of thousands of players. However, that and other formidable difficulties in the way have been happily overcome. The *New York Mirror* having established and issued the first number of an Annual and Directory of the Theatrical Profession of America—the initial number for 1888. It is edited by Harrison Grey Fiske, the well-known dramatic critic. Its contents are: A chronological dramatic record for 1887 and the necrology for that year; a dramatic bibliography; the inter-state commerce bill (text and comments); stars, combinations and stock companies' season of 1887-8; a directory of the theatrical profession of America, and accurate photo engravings of John T. Raymond, Jessie Lind, Marie Aimes, Alice Oates, William K. Sheridan and the Actors' Monument. It is edited by a master hand, is perfect in its typography and handsomely bound.

A MOST COMPLETE PUBLICATION.

The *New York Mirror's Annual* is out. It is a most complete publication, and contains much to amuse, interest and instruct the play-going and the play-acting fraternity.

LONG NEEDED.

Mr. Harrison Grey Fiske has published the *New York Mirror Annual* and Directory of the Theatrical Profession of 1888, a formidable volume of more than 200 pages, containing a chronological dramatic record for 1887, a record of the deaths of actors and other persons connected with the theatre, an interesting "Dramatic Bibliography," and many other things of interest to any one who is in any way connected with the stage. It is a complete book of reference that has been long needed.

TO WHOM IT APPEALS

The publication is invaluable to managers, actors, dramatic critics, playwrights, collectors of dramatic works and others.

PRIZED BY CRITICS, PLAYWRIGHTS, ETC.

The *New York Mirror Annual* and Directory of the American Theatrical Profession for 1888 is received. The book is printed on fine paper, and is bound in heavy cloth, with title in gilt. This publication is intended for managers, dramatic critics, playwrights, collectors of dramatic works, etc., and will be found valuable by them.

The Usher.



In Ushering
Mind him who can! The ladies call him, sweet,
—Love's Labor's Lost.

Interest in the Church and Stage controversy will be revived by THE MIRROR's symposium. The men taking part in it are eminently representative of the various branches of religious and secular thought, and their views may fairly be taken as the views of their respective followings. From the orthodox opposition of Deems and Buckley to the liberalism of Ingersoll, Ducey and Colyer, is a long jump, and yet, prejudice aside, I don't think there is a man, woman or child in the country, who is amenable to argument and who possesses the power of reason, that can read these opinions from first to last without reaching conclusions respecting the stage similar to those expressed in the concluding interview.

The Mirror Annual and Directory has met with a very large sale. The first edition has been entirely exhausted and a second edition printed. This is now ready. To accommodate the orders from every part of the country, the publisher has arranged for the book to be supplied to the trade by the American and other news companies at the regular price. The Annual can now be ordered through any bookseller in the United States, or as before, at the office of publication.

William Winter is going abroad for the benefit of his health, which has latterly been severely tried by trouble and hard work. He will sail next Saturday on the *Servia*. It is probable that Mr. Winter will remain in Europe all Summer, taking what rest he can, but continuing to work in the special service of the *Tribune*. I trust the trip will result in his complete restoration to his usual health and spirits.

I am sorry to learn that the Press Club's Building Fund will benefit by a performance of Paul Kaurav at the Broadway Theatre next week. If the club cannot buy a building or do anything else without accepting the assistance of actors and the money of the public it should go out of existence. The attitude of mendacity becomes the members of a craft who are, or ought to be, nothing if not independent.

After deep study the Sage has excogitated the hidden law necessitating an equine accompaniment to every girl with auburn locks. It is a radical principle of vegetable nature. The tinge in question is simply—horse reddish.

The papers have bristled with letters from stage-folk the past few days—letters explanatory or contradictory. Rot-purveyer Rice sends in his reasons why the Bijou doesn't advertise in certain papers; but he neglected to say why certain papers don't advertise the Bijou. Robert Hilliard makes a suitable and mainly plea to be let alone, so far as his purely personal affairs are concerned, by the ubiquitous reporters. James Owen O'Connor contributes an essay on acting from the parietic standpoint, and endeavors to show that it is the critics who are crazy, not the exponent of the "feign-and-feel" theory. Melbourne McDowell denies that he contemplates remarriage, and flatters, if somewhat ungrammatically, denies the right of the newspapers to invent falsehoods in connection with his private conduct.

Louis Aldrich Goes Abroad.

"I sail to-day on the *City of Rome* for England," said Louis Aldrich to a representative of THE MIRROR yesterday. "I shall make a short trip, staying but three days in England, and going right on to Paris where my family now is. I shall be away about ten weeks altogether, as I have to get back for the production of *The Kaffir Diamond* early in September. I have arranged with Henry Hoyt for all of the scenery, and with Benson Sherwood for the mechanical effects of the play. Hoyt I deem a great African landscape painter.

"I have great hopes of the play, and so have French and Sanger, who will produce it for me in the very best style and without regard to expense. A. M. Palmer, who heard the play read, made a very liberal offer to buy it, which is the best proof of what he thinks of it. I could mention many other managers, such as J. M. Hill, Joseph Brooks, R. M. Field and others, all of whom have heard the play, and all were unanimous in their approval.

"For my own part, though, I am never positive concerning the success or failure of a play. The only thing to do is to engage the very best company that can be had, provide the best scenery and accessories, rehearse thoroughly, and present it on the first night in the most complete and perfect manner, and then let it go. That is what I shall do with *The Kaffir Diamond*. I will open the season at the Broadway Theatre for a run, and I shall play the principal part. The piece, as you may know, was written by E. J. Swartz, of Philadelphia, although it is founded on a play which I bought from Merritt and Conquest, of England. Still I can assure you that, in all of its

language, the general arrangement of the incidents, with the exception of two, the piece is original. Nothing pleases me more than being able to present the work of American authors, who should, I think, be encouraged."

Accidental Similarity?

Mr. Barrymore, as our readers are probably aware, charges Mr. Sardou with plagiarizing him, and the courts are now occupied with a case brought by the author of *Nadjeza* against Fanny Davenport, owner of the American rights of *La Tosca*. When Sardou first heard of the former's claims he naively inquired, "Who is this Monsieur Barrymore?" and the question is likely to puzzle him for some little time to come.

Charges of plagiarism are always more or less uncertain—they are often very difficult charges to prove. Accidental coincidences and chance, but remarkable, resemblances are as common in the literary and dramatic world as they are in real life. Different people take different views of such cases. One person will take his Bible oath that a child is the image of its mother, while another will, with equal positiveness, assert that no such likeness exists—that the child is the very counterpart of its father.

Others, Polonius like, will readily grant a resemblance to anything that anybody suggests. Of this class is at least one of the friends who lent Mr. Barrymore the aid of their good-will and their affidavits. This supporter two days after the production of *La Tosca*, stated very clearly to a MIRROR representative that had she not been told beforehand that there was a similarity between certain scenes in *La Tosca* and *Nadjeza* she would never have thought of the latter play in this connection, and moreover that the portions which Mr. Barrymore claimed were those which offended decency and excited the storm of disapproval that swept through the entire press. In her affidavit this lady sets forth the remarkable resemblances which she discovered in *La Tosca* on its first-night, and expresses her belief that plagiarism was at the bottom of it!

No paper has yet suggested the idea that Mr. Barrymore may himself have borrowed the materials for *Nadjeza*. That play, it is true, preceded *La Tosca*, but *The Apostate*, *Venice Preserved* and *Jack Cade* preceded it. In those antiquated works may be found scenes and situations which some think might have given points to our young dramatist. We do not say they did, any more than we say that Mr. Sardou drew upon Mr. Barrymore; we merely call attention to the fact. And, according to Mr. Barrymore, facts of this sort are likely to breed suspicion.

In this connection the following letter which THE MIRROR has received from Miss Laura Daintrey, the brilliant young author of that very successful novel "Miss Varian of New York," possesses considerable interest:

New York, April 16, 1888.

DEAR SIR:—It seems to me that neither Sardou nor Barrymore can lay exclusive claim to originating the idea which forms *La Tosca* and *Nadjeza* a plot, while there exists a poem of John Pomfret's, "Cruelty and Lust," developing the same idea, and contained in "Works of the English Poets" series (volume 17) prefaced by Dr. Samuel Johnson, and printed by Rivington and Marshall, London, England, 1790.

I have this volume by me now, and speak of the matter because it seems to me unjust not to recall in this connection the poet whom so many have forgotten.

LAURA DAINTREY.

"Cruelty and Lust" is about four hundred lines in length. It is preceded by this descriptive note, which shows that Pomfret had an historical basis for the poem:

This piece was occasioned by the barbarity of Kirke, a commander in the Western Rebellion, 1685, who debauched a young girl, and then sought to save her husband's life, but hanged him the next morning.

The poem is further described as "an epistolary essay." It is in the form of a supposed letter from the young wife referred to in the note to a friend immediately after the tragic occurrence, and in it she relates the cause of her wretchedness and misery. Mr. Barrymore, in the course of his complaint, makes use of that effective weapon, the parallel column, to show how close together run the stories of *La Tosca* and *Nadjeza*. For the sake of brevity and perspicuity we place the story of the poem similarly beside the coincidental portions of his own synopsis of the latter play:

"Cruelty and Lust"
Neronier, the merciless commander of the Royal army in the Western Rebellion, a lecherous tyrant, having got Chasion, a patriot insurgent, in his grip and desirous to possess his prisoner's wife, offers her husband's life for the price of her honor.

The miserable woman, in an agony of love and despair, loathing the dirty old brute, accepts the hideous bargain, and, having secured the life of her husband, she sends the husband back with a bullet in his heart. Over a supper table with the bizarre effect of com-mop-laces as to eating, drinking, etc., contrasting with questions of love and death, honor and dishonor, she and the tyrant discuss the bargain and the horrid bargain is discussed and the tyrant, maddened with her misery and the degradation of her fate, the wife curses him and prays, "May that vile lump of execrable lust, corrupt alive and rot into dust."

The passage where the wife pleads with Neronier for her husband's life is, in sentiment, very like the scene between the wife and Zaboureff in *Nadjeza*, while Neronier's lechery and pledge of pardon are as like Zaboureff's as Zaboureff's are like Scarpia's. The conduct of the two wives differ in that the one in Barrymore's piece stabs the seducer while in "Cruelty and Lust" she curses him with all the anger of an outraged soul. In *La Tosca* the situation is different, since *La Tosca* is not the wife of Mario, and Scarpia is killed before his purpose can be accomplished. Moreover, Pomfret's exposition of lechery in the words and acts of Neronier, is in no respect so vulgar, although equally as loathsome as Sardou's and Barrymore's.

Let honor be given where honor is due.

Pomfret's "Cruelty and Lust" was published in 1690. He had one hundred and eighty five years the start of Mr. Barrymore for this theme.

Still another resemblance is noted in the following letter, which THE MIRROR has also received:

New York, April 15, 1888.

DEAR SIR:—Apropos of the newspaper and legal discussions regarding *La Tosca* and *Nadjeza*, I would add my item to a suggestion as to the probable source of both. Severo Torelli, a French play, which had not been translated into English, I think, fell into my way some three years ago. I made a translation for Walter Bentley, the story of the young wife selling her honor to the Governor, in order to save her husband's life, is carried out in the same manner as in *La Tosca* and *Nadjeza*.

Severo Torelli is said in Italy, *Nadjeza* in Russia. In *Nadjeza* the sequence of the daughter being devoted to the cause of vengeance, is a still further resemblance to Severo Torelli, where the *sema* is devoted to the cause. The Baron Scarpia is an exact counterpart of the Baron Scarpia in *La Tosca*, and the religious mentalism of *La Tosca* is also similar to that of Severo Torelli.

Severo Torelli was published in Paris in 1851; it can be procured at Brentano's, through an order from the French publisher. Now, when it comes to a question of Sardou versus Barrymore, are they not both plagiarists of Severo Torelli? I have, myself, since completing the translation, made an adaptation of Severo Torelli, which several critics have kindly praised; the motif in my adaptation, entitled *Parafin*, is the same as that of Severo Torelli, *La Tosca* and *Nadjeza*. I am so fortunate as to secure a production of my adaptation, perhaps there would be another injunction; but as I have my French author to refer to, as furnish me the plot, I think it would be sufficient proof that neither *La Tosca* nor *Nadjeza* had been robbed of their originality! Very truly, FLORENCE GRALD.

Madison Square Matters.

Partners will be continued until April 28 at the Madison Square. On April 30, J. M. Hill, who has rented the theatre for five weeks, will present Mrs. Mary H. Fiske's play, *Phillip Herne*, with Joseph Haworth in the leading role. This will be followed by Richard Mansfield for four weeks and Effie Ellsler will probably fill out the remainder of the season.

The entire Madison Square company will open the road season in Boston for five weeks on April 30, beginning with Jim the Penman, which will be followed by Elaine and Partners. The company, which does not appear at the home theatre until November, will rest during June and July and open its season in San Francisco on August 13.

Manager Gilmore's Interests.

One of the busiest theatrical managers in the city just now is Edward G. Gilmore, who not only presides over the destinies of Niblo's, but is partly interested in the Academy of Music, and knows about all there is known of the future of the Fifth Avenue. A MIRROR representative found him hard at work at the Academy.

"Regarding my season at Niblo's, which has been the best that I have ever had at the house," he said, "I shall follow *Evangeline*, which occupies the house this week, with the *Dalys*, held by the *Ensay*, Clara Morris, Kate Claxton, and an elaborate revival of *The Octoroon*, which will be put on June 4 for a run, and which will probably close the season about July 1. During the six weeks the theatre will remain closed. I shall renovate and recarpent it at an expense of \$2,000, and about the middle of August I shall inaugurate the Fall season with the first production of Mathias Sandorf, which will be put on for a run by Bolosky Kiraly.

This play is a dramatization by R. M. Busmach and Maurens, of Jules Verne's romance, which had quite a run in Paris. The costumes are to be gorgeous and elaborate, the scenery will be grand and ballets will be given. There will be 'real water' in one scene, and another will represent the eruption of Mount Etna in most realistic style. All the original music has been secured for the play, and the machinist of the American houses engaged to attend to the intricate mechanical effects.

"Following this spectacle on Oct. 12 Augustin Daly's melodrama will be produced, and will run up to Christmas. Then comes *Nat Goodwin*, then the Crystal Slipper follows, opening the New Year, and most probably being put on for a run. Margaret Mather will also play two engagements next year, besides one at the Fifth Avenue Theatre.

"Now, as regards the Academy: Following Campaign's production of *Verdi's Otello*, which is to run all this and next week, comes the Howard Athenaeum Specialty company, which occupies the theatre for a week. This organization is to return here next season, we shall adopt, and as Rich and Harris have already appeared here on special holiday occasions with gratifying results, I do not doubt the financial success of the engagement. During May it is quite probable that we shall present at this house an elaborate revival of *The Streets of New York* by Frank Mayo and his company, and on June 1 our first season will close. With that to wit, then the Crystal Slipper follows, opening the New Year, and most probably being put on for a run. Margaret Mather will also play two engagements next year, besides one at the Fifth Avenue Theatre.

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Dr. Griffin Talks of Our Mary.

"I'm the best American of the family," said Dr. Hamilton Griffin to a MIRROR reporter, who met him at the entrance to the bank under the Fifth Avenue Hotel on Saturday. "The attractions of the United States are too great to let me stay away very long at a stretch."

"And truly there was nothing very English about Dr. Griffin, except his mackintosh coat, which braved the April shower prevailing at the time.

"I got in yesterday," continued Miss Anderson's stepfather, "and to-night I go West to our ranch where I shall remain until Fall. It's seven thousand feet above the sea, and so the heat doesn't amount to much in Summer. There is plenty of gunning, jack-rabbit hunting, and so forth—and other congenial pastimes at hand."

"How did you leave Miss Anderson, Doctor?" "Blooming, my boy, blooming. You ought to have been present at her last night at the Lyceum—never saw anything like it. The enthusiasm was tremendous. Miss Anderson played the *Winter's Tale* more than two hundred times. Everybody predicted failure beforehand. The London managers said that the piece had always been a failure and could not be made attractive. Well, one of the first steps toward success is to analyze the cause of previous failures. In this case we discovered it to be due to the fact that after the second act the character of Hermione practically disappears and the important actor fading from the scene the audience's interest might naturally be expected to lag.

We overcame that difficulty by having Miss Anderson recite the role of Hermione practically disappear, and the first pronounced a dreadful piece of vandalism, or rather an unardonable violation of sacred traditions, but it achieved its purpose, was accepted with alacrity by the public and finally the piece was a success."

"Reports of Miss Anderson's alleged matrimonial plans came to this side with great regularity," Doctor said the reporter. "Will you, to satisfy the curiosity of THE MIRROR's readers, say something authoritative and definite on the subject?"

"Certainly I will," replied Dr. Griffin, pleasantly. "The latest published rumor asserted an engagement between Miss Anderson and Charles Abud, her acting manager."

"Indeed? Business managers in England are not personages of the same dignity and importance that they are here. They are more like upper servants than anything else. For this reason it would, of course, be impossible for Miss Anderson to accept her acting man-

ager's attention. But, as a matter of fact, Mr. Abud has a wife already with whom he lives very happily."

"Are all the other reports of Miss Anderson's matrimonial intentions equally groundless?"

"Equally," Dr. Griffin selected to say that his beautiful and gifted daughter is wedded to her art, but then that went without saying.

The New Lodge of the A. O. O. F.

The formal installation of the officers of the Kewin Forrest Lodge of the Actors' Order of Friendship took place at its rooms No. 1237 Broadway, on last Monday afternoon, and was well attended. The officers are: President, Louis Aldrich; Vice-President, Frank G. Cotter; Treasurer, Frank W. Sanger; Secretary, Archie Cowper.

Edmund S. Conner, who is said to be the oldest living American actor, made an address, in which he told some amusing incidents of travel in the old days, when it took five days to go from Louisville to St. Louis in wagons, and the men of the travelling company carried long poles with them to pry the wheels out of the mud. Mr. Conner, who is seventy-nine years of age, and who made his first appearance on the stage in 1813, told how he had worn company with that of James E. Murdoch and John Gilbert.

President Louis Aldrich spoke exhaustively on the subject of the Order, which he held was not antagonistic to the manager, but was organized for the advancement of the profession in every way. While the Order would stand up for the actor as against the unjust or irresponsible manager it would not uphold the cause of the actor who had failed to properly attend to his duties, or stand up for the historian who looked too often upon the wise while it was red.

F. F. Mackey, President of the Philadelphia Lodge of the Order, followed the speaker. He rejoined the members of the new lodge to regard to all things the principles of the Order, "Love, Union and Justice." A speech was also made by Brigadier-General George W. G. Gage, among the old actors present were Joseph Naylor, who is 75 years of age, and the well-known Pittsburg and Cleveland manager, John Ellsler, who has been a charter member of the Order for the past forty years. A collation was served after the speaking.

The new lodge starts on its career with every prospect of success. It has forty members, and the list is constantly increasing. The Order is a benevolent one. It is a lodge of actors and ex-actors, and the Order has never given a benefit. It will do so shortly, however, for the benefit of the new lodge, the next regular meeting of which on May 6 will be held in its new handsome lodge-rooms in the Broadway Theatre building.

Mr. Frohman Off for England.

Daniel Frohman was seen by a representative of THE MIRROR before he took his departure on the *City of Rome* yesterday (Wednesday). In response to inquiries he said:

"All anxiety about the rest of the season and the Summer is allayed by the continued success of *The Wife*. The Summer trip has now positively been decided upon, and this is what gives me the opportunity to go to the other side before we reach the end of the run here."

"In spite of what may be said, you may state that I go over purely on private business, not connected with theatrical matters, though I should not refuse to entertain any advantageous business opportunities. Immediately on my return we shall begin work on the scenery for E. H. Sothern's new play, which David Belasco and Henry C. De Mille will have finished by that time. Charles Bishop, Belle Archer, Herbert Archer and Henry C. De Mille have been re-engaged for Sothern's company."

"My present company will be about the same for the Lyceum stock for next season, with the addition of F. F. Mackey and May Robson. I shall return in three or four weeks."

Professional Doings.

—The Grass Widow company closes its season in New Haven on Saturday night.

—Fred Vaughan has been engaged by Rufus Scott to play *Coker in Thruwa Upon the World*.

—F. M. Kendrick has been engaged to appear in *Helene* at the Fifth Avenue on April 30.

—Viola Allen will take Carrie Turner's place with the *Helene* by the *Ensay* company.

—Odell Williams, John Saunders, T. F. Goodwin, and Gordon Chumley are at liberty for next season.

—Jerry McCullum has been specially engaged to play *Jackie in Daws* at the Hollis street, Boston.

—Fred S. Mendenhall and Samuel W. Lynch have established a manager's exchange at 121 Broadway.

—Barry and Fay having closed their season, Mae Wenworth has returned to the city, and is disengaged.

—Kleanore Lane and Charles J. Bell, having closed the season with W. J. Florence, are in the city and open for an engagement.

—The Central City (Col.) Opera House is to lease. The terms can be had by applying at THE MIRROR office.

—Henry French has purchased the American rights of Joseph's *Sweetheart*, the new comedy by Robert Buchanan.

—Frances Bishop will resume her season on April 30, when she will appear in *Mugsy* at the Howard Athenaeum, Boston.

—The banner week of the Booth and Barrett season so far was in Denver. The receipts for seven performances were \$25,610.

—The Fleming Dramatic company will appear next season in authorized productions of *Storm Beaten*, *Hoop of Gold* and *Cast Back*.

—Daniel Sandmann will leave Kansas City on April 30 for San Francisco, under engagement to Al Haymar, to produce *Dr. Jekyll and Mr. Hyde*.

—Annette Zelma does not leave the Cold Day company, as published, but will remain with it during the Summer season.

—The Coates Opera House at Woonsocket, R. I., will be formally opened Sept. 1. The manager, R. S. Weeks, Jr., is now booking time.

—The Coates Opera House, Kansas City, has been condemned and closed for repairs. It will not reopen until next season.

—Oscar W. Eagle, who recently joined Maggie Mitchell's company, was called from New Bedford last week to Cincinnati, where his father lies critically ill.

—Steele Mackaye is busily engaged in reconstructing the last act of *Paul Kaurav*, and arranging a new tableau, to be called *The Conquest of Evil*.

—Clark's Comedy co. will play the *Shanghaun* and *Big Bonanza* for the balance of this and the coming season. The manager claims to have obtained special permission from Boucicault and Daly.

—The Mortimer Dramatic company, which organized in Ottawa a few weeks ago to play throughout Canada, stranded in Kingston last week, the backer deserting them. The company is now on its way to the citizens for a benefit to enable them to return to this city.

—Lincoln Wagenhals, who has been playing juveniles with Robert Downing for the past two seasons, will withdraw from the company on April 25. He says his reason for leaving is a personal one with the management.

—E. B. Jack telegraphs from San Francisco that Roland Reed had an enthusiastic reception there on Monday night; the house was packed and *The Woman Hater* made a hit.

—On April 10, at Chickering Hall, Fanny Hunt will recite *Richard III* from memory, and also an original poem, entitled, "The Stage-Struck Little Maid and the Theatrical Manager." Ida Hall, one of Miss Hunt's pupils, will also appear.

—An English melodrama entitled, *The Old Park* will be produced at the Lee Avenue Academy, Brooklyn, on May 1. It is by Paul Merritt, Henrietta Aders will be the leading part, and George S. Fleming and F. M. Kendrick will direct the production.

—The Union Square Theatre orchestra has been engaged at Dockstader's Theatre for *Amanuensis*, to be produced on April 25. The cast includes Antonio Farrell, W. Paul Horner, Maurice Dreyer, George R. Edson, Mabel Sterling, Jennie Laird, Mattie Ferguson, Louise Sandford and Emily Maddern.

—The Baldwin Theatre, San Francisco, closes for repairs on April 30. When it opens again on May 15, Paul Dreyer will appear in *La Tosca*, the management says it will be a magnificent theatre.

—Louis Haywood states that Wilson Day paid royalty for playing *The Hoop of Gold*, and that the version of *Monte Cristo*, said to be a play by Wilson Day, was arranged by him, jointly from a manuscript of earlier date than *Fichter's*, from which it differs materially.

—The Widow, or it Runs in the Blood, a new four-act comedy-drama, by Howard P. Taylor, had its first production at the Grand Opera House, Dayton, O., on Tuesday evening last, and judging from the following telegram, received by the author on Wednesday morning, it achieved an immediate success: "Widow positive success; house packed; audience highly delighted. Congratulations—profuse shake.—CHARLES E. RITZLER."

—Walter White died at his mother's residence in this city on Saturday last. One of his best impersonations was Marks in Uncle Tom's Cabin—a part he played over one thousand times. He was buried at Westwood on Tuesday.

—H. R. Jacobs has acquired another theatre—the Academy of Music in Chicago. He bought Dan Shelby's lease. Mr. Jacobs does not take possession until next season. The Academy will be made a pop-up-price house with three matinees a week.

—A. M. Palmer has received a notification from Philadelphia that the Kittle Rhoades combustion playing some of the principal towns of the Eastern States, is giving piratical performances of *Hazel Kirke*, *Clips*, *Bob*, *Two Orphans*, *Divorce*, *Barley Canell*, *Fate* and *Maudie Muller*. Mr. Palmer has not taken any action in the matter as yet.

—Dockstader, Shepard and Gaus have dissolved partnership, Mr. Shepard's interests having been bought out by the other members of the firm. The cause of the break was that Mr. Shepard insisted on street parades and Dockstader and Gaus opposed them.

—Next Monday evening Neil Burgess will put upon the stage of the Standard Theatre his reconstructed version of *Vim*. The farm scene will be a realistic one, real trees, live stock, etc., being employed, while genuine old-time furniture will be used in Mrs. Puffy's house, which Mr. Burgess secured in his travels in Maine, Vermont and New Hampshire.

—A. C. Gunter's dramatization of his novel, "Mr. Barrow of New York," has been purchased by French and Sanger, who will produce it at the Broadway Theatre after *The Kaffir Diamond*.

—The members of the Pop company have arrived in New York. Mackay remained in Chicago.

—Lilly Post has left Spencer's Little Tycoon company, and that her place is to be filled by Catherine Lillard, of Jeanesche's company.

—Pete ends its season at Harrigan's Park on Saturday night. It will be followed by the production of *Old Lavender*, after two weeks of which the regular season ends, and the company go to Brooklyn, Philadelphia and Boston, where they close early in July.

—Manager Mart Hanley and Edward Harrigan sail for Ireland about July 10, returning in room time to open the house for next season on Sept. 3, with Mr. Harrigan's new local play.

—"It has not been settled yet where we shall go after this week," said Mr. Fox of Fox and Digges, managers of James Owen O'Connor. "We are negotiating for time in Boston and may close for it; but if we do not go there we will to some other large city. The managers are after us now and are anxious to play O'Connor. We have had a very successful engagement here at the Star Theatre. In fact, it was far beyond our anticipations, and we are more than satisfied."

—Frank McKee has taken the management of Barry and Fay in McKee's new production, *Helene*, which opens here in the vicinity of this city on April 30. From here the company will go to California. The season will close about August 1. Among the people already engaged are Barney Fagan, the minstrel, Isabelle Cole and Archie Boyd.

—The Harbor Lights company closed a successful season at the People's Saturday night. With the exception of three members—E. H. Vanderlief, Augustus Cook, and Mr. Whitall—everybody had been at some time or other out of the cast on account of sickness or from other causes.

—A romantic drama called *The Athenian* will be produced at the Academy of Music, Chelsea, Mass., on May 21. The piece is founded on Bulwer's "Last Days of Pompeii."

—Alpena, Mich., is a lively American town and boasts of one of the most comfortable theatres in the West. George L. Maltz is the proprietor and manager, and J. C. Comfort assistant manager.

—What threatened to be a catastrophe was narrowly averted by the presence of mind of Katherine Howe, during a performance of *Natural Gas* at Macaulay's Theatre, Louisville, last week. The dress of Amy Ames caught fire from a side-light, and she would have been probably fatally burned had not the stately contralto promptly extinguished it, in doing which her hands were badly burned.

—Charles H. Bradshaw will appear in the production of *Saratoga*, to be given by the Ethical Culture Society of this city, at the Lexington Avenue Opera House on Saturday night. He has also been engaged to appear in *Helene* at the Fifth Avenue Theatre on April 30.

PROVINCIAL.

[CONTINUED FROM 7TH PAGE.]

of the finest 15 to 20 small houses, very ordinary. Parlor in Grand House 12; moderate business. Both star and co. good, but rather flimsy play. Margaret Miller 17 will be greeted by an overflowing house, the role being very large.

MYSTIC.

Opera House (Mrs. W. Jackson, manager): The Scarlet Nine to 10 poor business. Charles T. Parlow 15 to fair business. The co. close season 21.

Items: The Scarlet Nine co. went to pieces here 11. And some of the members were assisted by the local management to reach New York—Muggs' Landing 16.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): Myra Goodwin in Philopene 15 to good house; entertainment good.

HARTFORD.

Opera House (Jacobs and Proctor, managers): Alois in London, with Cora Tanner as theater, did fair business 9-11. The piece was seen here last season, and did not impress one enough to prove a strong drawing card. Metastasey's We, U. & Co. 12 drew large house. Two handsome and capable sopranos. Misses Hamilton and Jackson were new faces with this co. Margaret Mather closed the week in a repertoire to immense business at advanced prices; supporting co. good. Heats of Oak 16-18; A Great Wrong 19-21.

WINSTED.

Opera House (J. E. Spaulding, manager): Bennett-Mouton Opera Co. No. 1, 9-11 and matinee. In Mascotte, Chimes of Normandy, Pinafore and Bohemian Girl, to good business.

Items: Your correspondent wishes to thank Treasurer Briggs for courtesies shown.

TORRINGTON.

Opera House (F. K. Matthews, manager): Bernstein's Orchestra 11, under auspices of the Fire Department, to \$700 house. Seymour Stratton co. 23, week.

WATERBURY.

Jacques Opera House: Julia Anderson and co. in A Wife's Secret 9, to a small house. Co. not strong. Heats of Oak 12, to good business. Harry Constantine on Terry Dandridge did equally as well as the original.

MERIDEN.

Opera House (T. H. Delevan, manager): Missie Madden and a good supporting co. in Howard Taylor's Carline 9. As Myra Baxter she fairly captivated her audience. Rustie Whittemore was certainly Miss Madden's forte. Salisbury's Troubadours, with the jolly Nellie McHenry 10, delighted a good audience. Heats of Oak 13, to good house. Harry Constantine on Terry Dandridge did equally as well as the original.

NEW BRITAIN.

Opera House (W. W. Hester, manager): Myra Goodwin in Philopene 15 to light business 12. Lee De Vall, with Montague-Turner Opera Co. in this co. Julia Anderson 13; good co. One of the finest 14.

DAKOTA.

Grand Opera House (O. P. Helm, manager): Halliday's Colored Georgia Minstrels played to fair houses 6-7.

Items: Manager Helm has added a Knabe grand piano to his already best equipped opera house in the Territory.

DELAWARE.

Wilmington. Academy of Music (Proctor and Seiler, managers): James H. Wallack's Castle King and Handt. King drew large houses 9-11. The piece was seen here last season 12-14. Winslow's Pinafore's Slave co. to crowded house 15. Last in London 19-21.

Grand Opera House (J. K. Boyle, manager): The Gypsy Kings and co. 10, to a small house. The co. closed business 14. Keller opened to good audience 15. The co. closed 23.

DISTRICT OF COLUMBIA.

WASHINGTON. W. J. Scammon did not draw very largely at Albright's. Medford, in a second effort, plays this week, will undoubtedly do much better. The French Opera co. next week.

Keller did not give a very entertaining performance at the National, and the business was light. Rice's Comet this week. The French Opera co. will be the attraction this week at Harris'. Uncle Tom next.

Items: Gilmore's concert at Albright's 8 drew packed house. James H. Wallack's Castle King and Handt. King drew large houses 9-11. The piece was seen here last season 12-14. Winslow's Pinafore's Slave co. to crowded house 15. Last in London 19-21.

FLORIDA.

JACKSONVILLE. Part Opera House (J. D. Burbridge, manager): Ida Bolles presented Leah the Forsaken 11, to a large house. The play was well produced and in some of the other productions the company was to great deal of interest to the summer season of the Association. Still, there is a probability that the season may not open at all.

De Oliva's Opera House (De Oliva, manager): A 10-called magician, who styles himself Professor Lowanda, 12-14, did a splendid business. A gift-scheme was the incentive. Gilmore's 18-21.

GEORGIA.

SAVANNAH. Savannah Theatre (T. F. Johnson, manager): Clowds and 10-12. The Ford Dramatic Association will probably open their season in June. This organization is now in its eleventh year. It has always been ready to assist the professionals who get stranded here. The public here is most generous and liberal. Still, there is a probability that the season may not open at all.

De Oliva's Opera House (De Oliva, manager): A 10-called magician, who styles himself Professor Lowanda, 12-14, did a splendid business. A gift-scheme was the incentive. Gilmore's 18-21.

ILLINOIS.

CAIRO. Opera House (Thos. W. Shields, manager): Prof. Brown, the mid-reader, 8, to a fair audience. Adelaide Randall Opera co. 18-19.

PEORIA.

The Ornd (Lam H. Wiley, manager): Ada Gray to fair house 12; inferior play. The co. closed 15. The Ground 13. A miserable hodge-podge of trash. Booth and Barrett 23.

QUINCY.

Opera House (Dr. P. A. Marra, manager): No attraction the past week. Joseph H. Kane in Rip Van Winkle 20-21.

DECATUR.

Smith's Opera House (F. W. Haines, manager): Keep it Dark 10, to fair business. George M. Wood in Dr. Jekyll and Mr. Hyde 12, to a small but pleased audience. Zita 26, 27.

JOLIET.

Opera House (R. L. Allen, manager): Gus Williams in Keppel's Fortune 11, to a fair audience. The cast was up to the average. O. Paul Smith 12, to very small business, in costume presentations.

OTTAWA.

Opera House (F. A. Sherwood, manager): Stevens Dramatic co. week of 9, to a good business. Bunch of Keys 23.

SPRINGFIELD.

Chatterton Opera House (J. H. Freeman, manager): Keep it Dark 9, to a top-heavy house, but all present were well pleased. Dr. Jekyll and Mr. Hyde 13, George M. Wood assuming the title characters with considerable effect, but the audience was small.

Opera House (C. C. Jones, manager): Higgins and Keen's Dramatic co. week of 9 to a fair business, giving satisfaction at low prices.

GALESBURG.

Princess Theatre (F. Matson, manager): Dashington and a 10-called Minstrel gave a poor show to a large crowd 11. Bill Boone Concert co. pleased large crowd 15. No further bookings.

BLOOMINGTON.

Dodley Theatre (Fell and Perry, managers): T. J. Farrow 6, to a top-heavy house, but all present were well pleased. Dr. Jekyll and Mr. Hyde 13, George M. Wood assuming the title characters with considerable effect, but the audience was small.

Opera House (C. C. Jones, manager): Higgins and Keen's Dramatic co. week of 9 to a fair business, giving satisfaction at low prices.

INDIANA.

HUNTINGTON. Opera House (Pilon and Emery, managers): Mattie Vickers in Jacques 10, to fair house. She is a favorite here and received many encores.

MARION.

Sweetser Opera House (E. L. Kinsman, manager): Mattie Vickers in Jacques to a fair house.

Item: Manager Campbell goes to New York to arrange for Miss Vickers' appearance there in May. McGibbey family 26-27.

VINCENNES.

Opera House (Frank Green, manager): Carleton's Opera co. 11, in Erinville to large audience. Mr. Carleton did not appear. J. K. Murray taking his place. Performance received with great favor.

PORTLAND.

Opera House (E. B. Kirkland, manager): House dark last week. Spaulding's Specialty co. 18.

EVANSVILLE.

Opera House (T. J. Groves, manager): Carleton Opera co. in Naron and Erinville 9-10 to good houses. Carleton sang very well, but his acting was very poor. He failed to appear in Erinville.

Item: The Ideal Opera Co. in The Grand Duchess May 1-3.

CRAWFORDSVILLE.

Music Hall (Leslie Davis, manager): Golden-Robinson D. amatic co. 9, week, at cheap prices; good co. and fair houses. Lillian Lewis 19; Zoro May 21; Helen Blithe 4.

LOGANSPORT.

Opera House (William Dolan, manager): McKenna's Flirtation to an appreciative house 7. With the exception of a few minor details, the talent of the Opera House has been silent all week. Jeanie Yennas 16.

IOWA.

SILOUX CITY. Academy of Music (Lew Waters, lessee and manager): No entertainment since 9. Claire Potter 16.

Item: Mr. Buchanan, who has so long and ably managed the Academy of Music, has resigned. Lew Waters has leased it and will manage the house. As soon as Mr. Buchanan's dates are filled, Mr. Waters will refit and re-open the house. The Perry Grand will be ready not later than October. It will be one of the finest houses west of Chicago. Oscar Cobb is the architect, and the scenery is by Naxon, Albert and Toomey. The seating capacity is 1,800, including twenty-one boxes and loges. Dramatic people, who have had to put up with the the dressing-rooms in the Academy, will be glad to know that the Perry Grand has eighteen. W. J. Buchanan will leave the house.

COUNCIL BLUFFS.

Doherty Opera House (John Doherty, proprietor): James Brown, Potter and co. 6, to a fair-sized but very unspectacular audience in Loyal Love; the cast is a little flat. Hole in the Ground, a trashy affair, unworthy of patronage. Zoro, 10, to good business; good company of stage and song performers. The play itself is weak but the scenery and costumes were very fine. Wilson and Rankin's Minstrels to good houses.

DES MOINES.

Grand Opera House (W. W. Moore, manager): Rajah, advertised as Madison Square co. is not, but a good co. of good people came 11 and played to good business. Booth and Barrett, in Othello, 18. A glance in box-office indicates a packed house at advanced prices. Lillian Lewis 19; Zoro May 21; Helen Blithe 4.

Foster's Opera House (William Foster, manager): T. J. Farrow's Soap Bubble, 13, to fair business. Zoro 25, Little Pack May 9. Hoyt's Hole in the Ground, a weak, needless and silly play, will bear considerable praise. Capital City (H. J. Ransom, manager): Still remains dark; will open 16-30 with Rickshaw Indians. I understand Mr. Ransom has concluded to run this house himself instead of leasing as in the past.

IOWA CITY.

Opera House (J. N. Coldren, manager): T. J. Farrow in A Soap Bubble to a fair sized audience. E. J. Connolly and Lillian Foster deserve special mention.

WATERLOO.

Brown's Opera House (Charles Brown, manager): The Rajah, 18, to fair business. A pleased audience. Louie Lord, 11-12, to small house.

FORT MADISON.

Opera House: T. J. Farrow, in Soap Bubble, 10, to fair-sized audience. Fred Ward, in Virginia, 12, to a fairly good audience. The co. closed 15.

Item: Clarence Fry, who has been leader of orchestra with McIntyre and Heath's Minstrels, has returned here to remain for the summer.

BURLINGTON.

Grand Opera House (John C. Minton, manager): Hoyt's Hole in the Ground drew a big house 11. It is scarcely worthy of notice. Fred Ward in Galba the Gladiator had a good house 12, and with the assistance of a fine co. gave a splendid performance. James O'Brien in Court of Love and Hate entertained a large and fashionable audience 14.

CLINTON.

Town Hall (F. W. Riley, manager): Grass Widow co. 9 to a small house, but first-class co. Julia Anderson May 4.

KANSAS.

WICHITA. Crawford Opera House (L. M. Crawford, manager): Patti Ross did fair business 6-7 in Love and Duty, Bob (matinee) and Imp. Of the three Love and Duty pleased the best, and drew the best house. Imp, her new play, drew a large and well pleased audience. The Welsh Prize Singers appeared under the auspices of the W. C. T. U. and drew fair house.

Items: The Minstrel bill is sent to Drath, and the Main Street, Hidden Hand; both are drawing fairly.

FORT SCOTT.

Opera House (W. P. Patterson, manager): J. S. Murphy in fair house 9, to a fair audience. The local talent 12; excellent entertainment. Benie Clapp Alle stall, Nellie Graham and Ernest Hill filled prominent parts very acceptably. Baird's Minstrels 19; Florence Hamilton 20.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Eden's Imperial Burlesque co. in Arabian Nights 6-7. The piece is too well known to need review, but the co. was new to us. James O'Neill in Monte Cristo 9 to a standing room. Wilson and Rankin's Minstrels to heavy house.

Grand Opera House (C. F. Kendall, proprietor): Military Band took a benefit 11, which was a substantial affair.

LARNED.

Larned Opera House (George A. Sells, manager): Patti Ross to large and fashionable audience. This charming little artist, as well as her entire support, were received with great favor. J. S. Murphy 18.

GARDEN CITY.

Kate Bensberg Opera co. played two-night engagement to fair house. Patti Ross did a good business 14.

WIMFIELD.

Wisfield Grand (T. B. Myers, local manager): John S. Murphy and co. in Kerry Gow 10 to good house; gallery full.

Manning's Opera House (T. B. Myers, manager): Welsh Prize Singers 7 to a small house. Performance poor.

Items: Dyke Brooke, of Detroit, one of the Kerry Gow co., received word while here that his wife had been taken from him by a fire. J. W. Carroll, manager of the Murphy co., and a courteous gentleman, reports a successful tour.

MC PHERSON.

McPherson Opera House (E. H. Heitbecher, manager): Patti Ross to a full house 9. It was the only co. that has been here for ten weeks, owing to smallness in this vicinity. The quarantine will be raised this week. Murphy co. 19; Metastasey's Tourists 20; Rajah co. 30.

Item: The new Opera House is an assured fact. The directors held a meeting on the 17th inst., and unanimously voted for the erection of the new building. Work will begin at once. The building is to be three stories and basement; width, 50x100 feet. It will have all modern improvements, eight convenient dressing-rooms, well ventilated, and with electric lights and steam heat. The house will have six boxes, parquet, dress-circle and two balconies. Seating capacity, 1,500. Barring all accidents and delays, the house will be opened Sept. 1, 1888. The best co. only.

KENTUCKY.

PADUCAH. Morton's Opera House (John Quigley, manager): Charles Andrews' Carnival of Novelities to good business. Andrews closed season at Louisville, 30, and opens with a circus. Adelaide Randall, 16-17.

LEXINGTON.

New Opera House (Scott and Mann, managers): Thomas W. Keene in Julius Caesar, Othello and Richard III., 13-14. The engagement was a successful one.

MARYLAND.

CUMBERLAND. Academy of Music (H. W. Williamson, manager): The first benefit of the Elks was a decided success, the Baldwin Melville co. presenting The Galley Slave on that occasion, and filling in the week to packed houses. Co. one of the best to be seen in the city.

Item: Theo Stark and Jennie Goldwaite go on the road next season in a new sensational comedy entitled P. E. G. E. M. Crane will manage Bella Moore in a new drama of the domestic order from the pen of Mr. Crane.

MAINE.

PORTLAND. Theatre: Evangelist played to crowded houses 10-11. The Rag Baby, with Charlie Reed as Old Sport, closed their season here 13 to 14 to good business. Reed's impersonation is in many respects superior to Daniels'. The Hanlon 16-17.

Item: Manager Knowlton, of Greenwood Garden, has obtained control of the Pavilion, and will run both of his places the coming season.—The Wheel Club Minstrel 19-22. Stochastics secured Miss Fanch-Madi for his benefit Fast Day.

BANGOR.

Opera House (Frank A. Owen, manager): Frederic Byron in Forgiven to fair business. 9-10 Gorman's Spectacular Minstrel to big business. 11; best music show this season. That perennial comic Hoyt's Rag Baby to good business, 12.

MASSACHUSETTS.

FALL RIVER. Academy of Music (Thomas R. Burrell, manager): Maggie Mitchell attracted a good-sized audience 13 to see Fanchon the Cricketer. Rice's Evangelist 14, to a small house.

Opera House (W. H. Arnold, business manager): Sheridan and Flynn's Variety co. did not do well the past week. Nothing this week. Rumor has it that the management has lost from the first, and has given up the house.

Item: Manager Arnold, of the Central Music, disappeared Saturday night taking the receipts for the week and leaving the Sheridan and Flynn co. stranded. Local bills bring the house up 25. Sunday he left the city for Providence with Miss Vane, one of the performers.

LYNN.

Music Hall (James F. Rock, manager): Ulla Ahernston 13 to fair business. In The Ivy Leaf 14 to good business. Human Nature, T. P. and W. Gorman's Minstrels and Salisbury's Troubadours this week.

Item: Ulla Ahernston will close her season at the end of the Boston Theatre engagement in June.—The Ivy Leaf co. will produce Coa Murphy's new play, The Fairy's Well, at the Walnut Street Theatre, Philadelphia, 21.—William Burke has joined Gorman's Minstrels.

LOWELL.

Music Hall (A. V. Partridge, proprietor): The Rag Baby to a good-sized house 9. Helen Reimer and Edith Jeanes were pleasing; rest of cast inferior. Bank to large and critical audience 11 to 12 to her new piece—Her Evil Genie—which was received with much favor. Gorman's Minstrels to many vacant seats 13. Minnie Madden fared no better 14. Fred. Bryton 15.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): The Ivy Leaf 10, to fair business. Smith O'Brien, W. A. Mack and little Zella Leonard are worthy of special mention. The drama is exciting; interesting and picturesque throughout, and is interspersed with much variety business. The scenery was exceptionally fine. Gorman Brothers' Minstrels 10; W. U. & Co. 24.

HOLYOKE.

Opera House (Chas. Brown, manager): Joseph Murphy in The Donagh drew a packed house 7. Stella Teaton played the part of Rose with rare intelligence. With the exception of Ella Baker and Maurice Hubbard the cast does not call for further mention. Hall and Minnie Rankin 10, to a fair house. The Dalgys 11, upside down 12, attracted but a medium house. The performance seemed to please. Abbey's U. T. C. 10; Margaret Mather 20; Lillian Lewis 21.

Item: Stella Teaton's Murphy's present leading support, has signed for next season with W. J. Scanlan.—Joseph Murphy spent most of his time while here with local singers—Frank Pierce, treasurer of the Hall and Miller co., says a fair house 12 to close season 13 at Amesbury, Mass.—Will Sashara, treasurer of the Gaiety Opera co., is home again. It is said they will make a fresh start May 7.—Louis Rathbone, gamson of the theatre, is again on duty after an illness of several weeks.

AMESBURY.

New Opera House (C. W. Corrier, manager): Mand Banks in her new play, Her Evil Genie, 9, to a good house. The play is a society drama in three acts by Fred. Ward, Sidney, and traits of the English nobility. Miss Banks, as Honora Forrester, a venturesome search of rank and fortune was excellent. The part gives her scope to display her special talents. She is surrounded by a well-balanced co. Powers' Ivy Leaf 10, to fair business. Smith O'Brien, W. A. Mack and little Zella Leonard are worthy of special mention. The drama is exciting; interesting and picturesque throughout, and is interspersed with much variety business. The scenery was exceptionally fine. Gorman Brothers' Minstrels 10; W. U. & Co. 24.

Opera House (John P. Moulton, manager): Skipped, etc., 9, to small house. Herbert L. Aldrich in lecture 10, to a small house. Mr. Aldrich is an ex-nervous man, having been connected with the Springfield Union and the New Bedford Standard. Evangelist to large house 13. Maggie Mitchell in Maggie the Midge; drew fairly 14. Atkinson and Cook Dramatic co. 16, week.

People's Theatre: Rosa Howard's co. all last week played fair houses nightly.

Item: The first proof certain for the Opera House and the People's Theatre were not in place last week. Zeph W. Pease, of the N. B. Mercury, is compiling a history of the drama in New Bedford.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Gilmore's Brothel 12, to fair business. Joseph Murphy in The Donagh 9, to good house. Salisbury's Troubadours 11, to good business. Hanlon's Fantasia 20-21.

Item: Mandeville and Dickie Martine, late of Alice Harrison's co., have secured Louis N. Glover and Mabelle Stuart in the Troubadours co.—John Webster's finger in the managerial pie is now acknowledged on the bill. Fred. Slocum, W. S. Harry Smith, and George F. Clapham's forms are visible.

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Item: The first proof certain for the Opera House and the People

Madison Avenue Theatre (Wagner and Reia, managers): House dark week of 9. Frank Howe, Jr., advance agent for Vernon Jarboe, was in the city, to 11, booming Starlight for 18. Blahos Comedy co., 25-week.

CANANDAIGUA.

Kingsbury's Grand (S. Kingsbury, manager): Carlotta Tuttle in "Nana's Acres Lot," 9; light but well-pleased house. Russell Bassett in "Sam's of Posen," 11, did only fairly. Walter Quenert had large attendance, 13. Mrs. Prescott and a Farmer's Daughter, Jarboe and Pat Koozer are booked.

SYRACUSE.

Wistling Opera House (P. H. Lehman, manager): Marshall P. Miller announced a good lower house, 9. Held by the Enemy (benefit local order of Elks) drew two full houses, 10 and 11. Russell Bassett in "Sam's of Posen" was lightly attended, 12-14. Dixie 20-21.

Grand Opera House (Jacobus and Proctor, managers): N. S. Wood in "Walls of New York" did a big week's business, 9-14. This week, "One of the Bravest," next, C. T. Ellis.

Items: Comedian Frank White and his charming wife Lillian spent the past week in visiting friends here. They will for Europe about June 1.—George Sarason, late of Andrew's Strouff co., has joined the Walls of New York co., playing the Jew.

GOWANDA.

New Opera House (P. E. Dues, managers): Blahos' "Mazzy" leading to a large and appreciative audience, 13. All the parts were well sustained.

UTICA.

Opera House (Joseph W. Cheset, manager): The two Johns 9, 11, to large and well-pleased audiences. Benjamin Maguire, 12-14, in "Ishavogue and May Blossom" to good business.

ITHACA.

Wistling Opera House (D. L. Hibbs, manager): Carlotta Tuttle in "Nana's Acres Lot" to good business, 10. Vernon Jarboe 11. Maria Prescott 20.

Opera House (W. S. Dible, proprietor): Murray and Murphy in "Our Irish Visitors" gave satisfaction, 13.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Murray and Murphy, 9, to large audience. Lillian Kennedy, 10-11, to fair business. Lillian Kennedy, 10-11, to fair business.

Items: Stella Maurice joined Murray and Murphy here, 9, as juvenile lead.

ROCHESTER.

Academy of Music (Jacobus and Proctor, managers): J. J. Dowling's "Never Say Die" drew large audience last week. This week, two Johns: One of the Bravest 9-10.

Grand Opera House (P. H. Lehman, manager): Russell Bassett appeared in "Sam's of Posen" 10 to medium business. Mr. Bassett did exceedingly well, and was supported by a fair co. Held by the Enemy attracted fairly good houses 12-14. Jarboe 21-22.

Items: J. H. Lester, treasurer of the Academy, was just presented with an elegant Elks' badge, set with diamonds, from the actors of the house.—Mrs. J. J. Dowling ("Sadie Hanson") claimed her husband here last week, her co. (Nobody's) claim having closed the season.

BINGHAMTON.

Opera House (J. F. Clark, manager): Dixie in "Adonis" to very large business. Carlotta Tuttle in "Nana's Acres Lot" 11 to light business. J. Z. Little's "World of 13" to fair business. Scenery and effects excellent.

HUDSON.

Opera House (E. Walden, manager): The Lillian Kennedy Comedy co., in repertoire, closed successful week's engagement 14. Co. good. Miss Kennedy is a clever sobriety.

Items: The Opera House is lighted by electricity throughout.

WATERTOWN.

City Opera House (E. M. Gates, manager): Little's "World of 13" to large and pleased audience. Dixie in "Adonis" 12. House filled at unusually high prices.

NORTH CAROLINA.

Wilmington. Grand Opera House (James E. Wilson, manager): Gilmore's Band in a fair house. Performance highly enjoyed.

DURHAM.

Stoken Hall (J. T. Mallory, manager): Walter Emerson gave the best concert of the season, 11, to light business. "The World of 13" 12-14. Both Ball Ringers 13; pleasing performance to only fair house.

COLUMBUS.

Springer Opera House (Theo. M. Foley, manager): Grand Comic Opera co., present week in repertoire to large audiences. The chorus and cast are good.

OHIO.

Chillicothe. Mascoe Opera House (E. Kaufman, manager): Schaffer and Blahos co. 11 to a crowded house. Good exhibition.

Clough's Opera House (George C. Tyler, manager): Coming J. K. Rummel in Fritz 25.

Items: John Hampton and De Witt C. Waugh, scenic artists of Cincinnati, began remodeling the interior of Clough's Opera House May 27.

DAYTON.

The Grand (Reist and Dickson, managers): The Kimball Comedy co. entire week to splendid business. By far, the best cheap attraction we have had.

Items: Considerable interest is centered on the first production of Howard P. Taylor's comedy-drama "The Widow 17"—Every seat in the Grand was reserved on the first day of the sale of seats for the Elks' entertainment 18.—Miller and Freeman's Circus, May 28.—Both State Conventions will be held here, and things will be lively, both theatrically and politically.

TOLDO.

Wheeler Opera House (S. W. Brady, manager): N. C. Goodwin drew a crowded house 11. Good's Eques-curriculum bal. non the week drew fair business.

Items: Floy Crowell has been the attraction during the past week. The new play, "Infatuation," is a charming piece. Present week Gus Hill's Novelty co.

URBANA.

Opera House (P. R. Bennett, Jr., manager): Keene in "Richelleu" 10, to big house at advanced prices. It was the greatest dramatic event in the history of the Opera House and the second greatest dramatic event (Forrest's Jack Cade being the first) in the history of Urbana. The support was very good. The audience was delighted with the performance, and clamor for Keene's return.

PORTSMOUTH.

Grand Opera House (H. S. Grimes, manager): Cora Van Tassel 10. Popular prices, good co. as always welcome here. Co. carry much special scenery. U. T. C. co. canceled. Ivy Leaf May 10.

Items: Manager Grimes is highly pleased with the Mirror Annual. He is not making dates for next season.—Portsmouth is proud of Julia Marlowe.

NORWALK.

Gardner's Music Hall (S. S. Levey, manager): Effie Ellier to big audience 10 and was well received. Mattie Vickers in "The Cherub" 14 to big house. The play is only passable.

PIQUA.

Opera House (W. G. Coover, manager): Melville Slaters all this week. They opened to good house 9.

AKRON.

Academy of Music (W. G. Robinson, manager): Florence J. Bindley Dot co. 12-14 to good houses. Miss Bindley gives a delightful entertainment and has able support.

Opera House (John Brunner, manager): E. H. Southern in "The Highest Bidder" 10 to a splendid house. Belle Archer was received with great enthusiasm and numerous floral offerings.

BETHLEHEM.

Lehigh Theatre (L. F. Walters, manager): Haywood and Moore's specialty co. 10-12, to fair business. Next, the Castle King 13-14.

Music Hall (Wallace Beyer, manager): Chip of the Old Block to large business 9-10. Satisfactory performance. Wallace's Castle King 12 to fair business. Hermann 16.

NORRISTOWN. Music Hall (Wallace Beyer, manager): Chip of the Old Block to large business 9-10. Satisfactory performance. Wallace's Castle King 12 to fair business. Hermann 16.

KNUXVILLE. This week has been bare of attractions. Our people

Black's Opera House (Samuel Waldman, manager): French Opera co. 9-11 to fair business. The finest musical treat this city has enjoyed for some time. Night Off 20-21.

Items: E. M. Hurst, of the Paul Kauer co., is at his home in this city.—Manager Waldman of Black's, benefits 10. A Night Off is the attraction.—Anne Boyd, of the Keene co., was entertained at the residence of Dr. J. M. Miller, this city.—Manager Trump, of the Grand, left for Paris 12.

STREUBENVILLE.

City Opera House (Kosman Gardner, manager): McIntyre and Heath's Minstrels 11, to fair-sized audience; first-class entertainment.

NEWARK.

Opera House (J. H. Miller, manager): McIntyre and Heath's Minstrels 11, gave acceptable performance to a well filled house. Night Off 10, 19.

TIFFIN.

Shawhan's Opera House (E. H. Hubbard, manager): Mattie Vickers to good house 13, and gave satisfaction.

Items: Faurot's Opera House (G. E. Rogers, manager): Monroe and Rice in "My Aunt Bridget," to good business. Effie Ellier in "Woman Against Woman," 13, to a large and delighted audience. The co. was a good one throughout.

PENNSYLVANIA.

Warren. Library Hall (Wagner and Reia, managers): Ezra Kendall gave a finished representation of Julius Brutus in "A Pair of Kids" 10. Both play and characters seem to have given satisfaction. Fair audience; very rainy night. Helene Adell comes soon.

Allen's Opera House (H. Allen, manager): Maldoon's Picnic 11 to a medium house. Passion's Slave 24.

Opera House (Hemphated and Housewell, managers): Robert Downing, with fine support, played Spartacus 11, to fair house. The work of Henry Aveling was admired, as was also Mattie Earle and Henrietta Crossman, who, besides being especially good, are also fine looking women.

Park Opera House (Wagner and Reia, managers): Ezra Kendall in "A Pair of Kids" to good business 9. Nat Goodwin in "Lead Me Five Shillings and Turned Up" 10 to good house. Helene Adell 10, week.

Opera House (C. F. Lake, proprietor): Robert Downing gave his superb performance of Spartacus 10, to a very enthusiastic audience, and was called before the curtain several times. Henry Aveling shared the honors of the evening with his star. The support was exceptionally good. As You Like It 14, to large house; performance good. Robert Downing 15, by Marie Prescott and support. Miss Prescott did not have the chance to display her rare ability, but she made a most acceptable Rosalind. Mr. McLean left a most favorable impression.

Academy of Music (C. H. Lindsay, manager): Dixie in "Adonis" 9 to very large business, and pleased everybody. E. H. Southern in "The Highest Bidder" 13-14 to light business. He is well supported and gives a very pleasant entertainment.

Opera House (J. F. Clark, manager): Dixie in "Adonis" to very large business. Carlotta Tuttle in "Nana's Acres Lot" 11 to light business. J. Z. Little's "World of 13" to fair business. Scenery and effects excellent.

Opera House (E. Walden, manager): The Lillian Kennedy Comedy co., in repertoire, closed successful week's engagement 14. Co. good. Miss Kennedy is a clever sobriety.

Items: The Opera House is lighted by electricity throughout.

City Opera House (E. M. Gates, manager): Little's "World of 13" to large and pleased audience. Dixie in "Adonis" 12. House filled at unusually high prices.

NORTH CAROLINA.

Wilmington. Grand Opera House (James E. Wilson, manager): Gilmore's Band in a fair house. Performance highly enjoyed.

Stoken Hall (J. T. Mallory, manager): Walter Emerson gave the best concert of the season, 11, to light business. "The World of 13" 12-14. Both Ball Ringers 13; pleasing performance to only fair house.

Springer Opera House (Theo. M. Foley, manager): Grand Comic Opera co., present week in repertoire to large audiences. The chorus and cast are good.

Chillicothe. Mascoe Opera House (E. Kaufman, manager): Schaffer and Blahos co. 11 to a crowded house. Good exhibition.

Clough's Opera House (George C. Tyler, manager): Coming J. K. Rummel in Fritz 25.

Items: John Hampton and De Witt C. Waugh, scenic artists of Cincinnati, began remodeling the interior of Clough's Opera House May 27.

The Grand (Reist and Dickson, managers): The Kimball Comedy co. entire week to splendid business. By far, the best cheap attraction we have had.

Items: Considerable interest is centered on the first production of Howard P. Taylor's comedy-drama "The Widow 17"—Every seat in the Grand was reserved on the first day of the sale of seats for the Elks' entertainment 18.—Miller and Freeman's Circus, May 28.—Both State Conventions will be held here, and things will be lively, both theatrically and politically.

TOLDO.

Wheeler Opera House (S. W. Brady, manager): N. C. Goodwin drew a crowded house 11. Good's Eques-curriculum bal. non the week drew fair business.

Items: Floy Crowell has been the attraction during the past week. The new play, "Infatuation," is a charming piece. Present week Gus Hill's Novelty co.

Opera House (P. R. Bennett, Jr., manager): Keene in "Richelleu" 10, to big house at advanced prices. It was the greatest dramatic event in the history of the Opera House and the second greatest dramatic event (Forrest's Jack Cade being the first) in the history of Urbana. The support was very good. The audience was delighted with the performance, and clamor for Keene's return.

Grand Opera House (H. S. Grimes, manager): Cora Van Tassel 10. Popular prices, good co. as always welcome here. Co. carry much special scenery. U. T. C. co. canceled. Ivy Leaf May 10.

Items: Manager Grimes is highly pleased with the Mirror Annual. He is not making dates for next season.—Portsmouth is proud of Julia Marlowe.

Gardner's Music Hall (S. S. Levey, manager): Effie Ellier to big audience 10 and was well received. Mattie Vickers in "The Cherub" 14 to big house. The play is only passable.

Opera House (W. G. Coover, manager): Melville Slaters all this week. They opened to good house 9.

Academy of Music (W. G. Robinson, manager): Florence J. Bindley Dot co. 12-14 to good houses. Miss Bindley gives a delightful entertainment and has able support.

Opera House (John Brunner, manager): E. H. Southern in "The Highest Bidder" 10 to a splendid house. Belle Archer was received with great enthusiasm and numerous floral offerings.

Lehigh Theatre (L. F. Walters, manager): Haywood and Moore's specialty co. 10-12, to fair business. Next, the Castle King 13-14.

Music Hall (Wallace Beyer, manager): Chip of the Old Block to large business 9-10. Satisfactory performance. Wallace's Castle King 12 to fair business. Hermann 16.

TENNESSEE.

The Grand (Anglin and Haile, manager): Pete F. Baker in "Chris and Lena" played to moderately successful business all the week. Nellie Pres 16 week 10-11. The Vendome was closed nearly all week.

Eugene Robinson, manager of the New Orleans and Memphis Museums, 39 at several days of this week here on business connected with his proposed "Fighting the Papers." The indications are that the Masonic will go by giving for a tenant for next season. I am reliably advised that Manager Anglin does not want it again. He has associated with him now L. C. Haile and said that they will devote all their time and attention to the Grand, which they have leased.—Manager Milson keeps his house open day and night.—Manager Milson tells me his booking for 1889 is progressing rapidly. He says that he has secured the best talent in the country and will drop Chris and Lena and take up "The Emigrant" again.

Music Hall (Wallace Beyer, manager): Chip of the Old Block to large business 9-10. Satisfactory performance. Wallace's Castle King 12 to fair business. Hermann 16.

Knuxville. This week has been bare of attractions. Our people

TEXAS.

San Antonio. Grand Opera House (Ernest Rische, manager): Milton Nobles and co. 6-8 to fair business, in From Sire to Son, Love and Law and Pious Supporting co. good. Joseph Jefferson 11, to a large and fashionable audience. This was his first appearance.

WACO.

Garland Opera House (J. P. Garland, manager): Milton Nobles and co. 6-8 to fair business, in From Sire to Son, Love and Law and Pious Supporting co. good. Joseph Jefferson 11, to a large and fashionable audience. This was his first appearance.

GALVESTON.

Tremont Opera House (Greenwell and Son, manager): Joseph Jefferson in "Rip Van Winkle" to a crowded house 9. Mr. Jefferson's impersonation is familiar to all, and suffers no changes with time. The supporting co. is capable.

TYLER.

Albertson's Opera House (C. Albertson, manager): A full house greeted Levy, 10, despite the advance in prices. Ollie Torbett is superb on the violin. Edith Pond's recitations took well.

Query: John Templeton's advance is billing the town for "Hermione" 17, but English-like drops the H when speaking of it. Has he a permit to play "Hermione" or is he pirating?—Work on our new opera house goes on.

San Antonio. The lease for the Opera House was given last night to Thomas Mulally, the bid being the highest, \$9,180 for the two years. "Manager Riche" bid was only a few hundred lower. Mr. Mulally is well known to theatrical people. It is understood that Mr. Riche will be associated with him in the management.

Opera House (R. E. Co. manager): Adelaide Randall Opera co. 11-12 to poor houses. Co. and performance excellent, and deserving of a better patronage. Burke's Eques-curriculum, 13, to good house. Performance good.

Sherman. Sherman Opera House (L. A. Mavor and Co., manager): New Orleans Juvenile Opera co. 9-10, in a repertoire, to small audiences. The children deserved better treatment than the aged and infirmable entertainments. Joseph Jefferson 14; tickets have been raised to \$2.

Salt Lake City. Salt Lake Theatre (H. B. Clawson, manager): Grand Dramatic Circle closed house 7, with meeting 6-7, to immense houses. Mrs. James Brown Potter two nights this week. Prices twenty-five cents in advance on regular. There will be good houses, but so rough. Walker Opera House (J. L. local, manager): Phil. Margetta, an actor of some years, opened this house for the first time in many months, presenting Willow Cope 57. Business light.

Burlington. Howard Opera House (W. K. Walker, manager): Hardon Brothers 9 in "Voyage on Sulist" to large house.

Virginia. Norfolk. Academy of Music (W. H. Sherwood, manager): Mansfield with a fine co. 12, to a fair house. The Main Line co. to good business 13-14—closed this week.

Opera House (R. J. Taylor, manager): Sam Kelly in "The Main Line" to a fair house. A Shadow Detective is testing the capacity of the house. A local house was packed from pit to dome. The season here is drawing to a close. McNish, Johnson and Slavin May 5.

Petersburg. Academy of Music (Charles P. Curtice, manager): Hest closed last night. Line, 9, to small and light business. Performance fair. Bookings very light balance of season.

Items: The Fifth Musical Festival of Virginia and North Carolina will be held in this city beginning May 8, continuing for four days.

Washington Territory. Seattle. Frye's Opera House (George F. Frye, manager): Haverly's Minstrels played to good business 6-7. West's Dramatic co. 10-12. Manager Frye expects to have the Grand Dramatic Circle and Charles Dickens on the boards here in the near future.

West Virginia. Wheeling. Opera House (F. Riester, manager): McIntyre and Heath's Minstrels 10; very ordinary entertainment; business light. Barry and Fay 14 filled the house at both matinee and evening performance. J. K. 2met 21.

Grand Opera House (O. C. Genter, manager): Shaffer and Blahos Novelty co. 12-14, filling the house at each performance, and giving good variety show. Keep it dark 15-20; Edith Sinclair 21-25; Hattie Barnard-Chase 26-30.

Wichita. Frye's Opera House (George F. Frye, manager): Haverly's Minstrels played to good business 6-7. West's Dramatic co. 10-12. Manager Frye expects to have the Grand Dramatic Circle and Charles Dickens on the boards here in the near future.

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Wichita. Frye's Opera House (George F. Frye, manager): Haverly's

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How to Begin.

What is the best course to pursue if one would become an actor?

In this country, and perhaps also in England, nineteen in twenty of the members of the dramatic profession tell you that the best way to become an actor is to go directly on the stage, without any preparatory training, begin with smallest parts, and work your way up step by step as opportunity offers. "That's the way I did," we often hear them say; "and I think I know my business!"

If we were what we think we are, what a lot of great men we should have in the world!

In fact there are not a few of these practical souls that would have the candidate go on at first as a super, in order, as they say, to get accustomed to the atmosphere of the stage and to facing the footlights.

In France the members of the profession would tell you that the best course to pursue to become an actor is to spend two or three years in the Paris Conservatoire. This is the course the most famous French players have pursued for at least several generations. In Italy and Germany they have, so far as I know, no institutions like the French conservatory, but they have private teachers to whom the would-be actor goes for rudimentary knowledge of the actor's art before he thinks of a public appearance. To them the German or Italian actor would say go, because that is the way he himself did. In short, go where you will in the dramatic world and you will be advised by the actor to begin as he began.

To my mind the very worst of the several ways to begin is that in which the great majority of American actors began, and the very best of the several ways to begin is that in which the French actor begins.

If I wished to make a navigator of a young man, I should as soon think of putting him to scrubbing a ship's deck as I should think of making a super or a callboy of a youth of whom I wished to make a dramatic artist. Though there have been great admirals that have risen from the fore-castle, who would think of setting a candidate for nautical honors to doing the work of a common sailor?

No matter what the art, if the learner would acquire a knowledge of it rapidly and thoroughly, he must be systematically taught, and not left to pick up a knowledge of it when and where he can.

One of the most serious objections to this much-lauded, "practical" way of learning the art of acting is that it does nothing to encourage studios habits. Not one actor in one hundred that has skimped for what he knows of his business, knows what mental labor means. Beyond memorizing the words he has to speak he never goes.

The way to learn the actor's art recommended by the major part of the profession in this country has always appeared to me as irrational and as being generally productive of no better results than is the course that most foreigners that come to this country pursue to learn the English language.

In other countries a thoroughly correct pronunciation is demanded of the actor. Orthoepic steps in France and Germany—of other European countries I cannot speak from personal knowledge—are never heard on the stage, nor should they be heard on the stage, anywhere. A critical knowledge of the pronunciation of the language one proposes to play in is, as in France, properly one of the qualifications a candidate should possess for admission even into a school of dramatic art. With us, however, thanks to the much-lauded skimping method there were, until recently, scores of men and women on the stage that mispronounced continually.

Then the proper way in which to use the voice-making apparatus is one of the first things a student of the art of acting should give his attention to; yet how many actors are there—some of them stalling, too—that, thanks to the much-lauded skimping method, do not seem even to have heard that there is a right way and a wrong way in which to manage the muscles we use in making sound! As a consequence, their tones lack fullness and smoothness, and the carrying quality, although the actor exerts himself doubly as hard as he should, and ruins his voice in his endeavor to be effective.

In stage deportment the actor that picks up his knowledge of his business where, when, and as he can, is, as a rule, more proficient than he is in any of the other rudiments of the actor's art. Yet we often see actors that have not yet learned to keep still, that have no repose, that always appear to be uncomfortable, and to be continually thinking of their hands, which is evidenced by a constant endeavor to find some place where they can either hide or lodge them.

But if our self-made actors, our actors that have acquired what knowledge they have of their art by observing and practicing and by being schooled at rehearsals by stage-managers that have themselves skimped for what they know, are deficient in their knowledge of orthoepy, voice-management and stage-deportment, how much more deficient are they in the most important and by far the most difficult branch of the actor's art—elocution! The actors on the American stage that have any skill in making an author's thought clear and effective are certainly not abundant.

I have heard actors cite Edwin Forrest, the greatest actor and elocutionist this country has thus far produced, as an example of what can be achieved by pursuing the course the profession generally recommends. But Mr. Forrest did not pursue this course. Mr. Forrest prepared himself for his profession by studying voice-management under Dr. Rush—this

he told me himself—and by studying elocution and orthoepy under Lemuel G. White, who was a pupil of James Fennell, a highly educated English tragedian that came to this country about the year 1795.

Fennell divided his time between salt-boiling, acting, and teaching elocution until 1815, when he died in Philadelphia. As an actor he was little inferior to the greatest of his contemporaries, and he would perhaps have been their equal had he given his undivided attention to his profession. He was a great favorite with the theatre-going public; so great that he was able to make from \$10,000 to \$12,000 a year, a large sum then, by playing only a few weeks in the better part of the season.

No greater mistake can be made than to suppose it necessary to go through long years of drudgery to learn to act. It is, however, just as great a mistake to suppose that any amount of study and drudgery will make an actor, that anybody cares greatly to see, of one that has no special aptitude for the art.

There is probably nothing in which experience counts for less than it does in the art of acting. Some of the worst actors we have are found among those that have had the most experience. The great actors of the world have all done great things when still young, if the opportunity presented itself.

A right beginning is the thing next in importance to having the requisite native gifts. All great actors are chiefly remarkable for their skill as elocutionists. This it was that made Kean and Rachel, Forrest and Cushman what they were. Had these people begun with a false, unnatural, slovenly, haphazard delivery, practice, experience, would have only intensified their faults. A wrong beginning nearly always proves an absolute bar to progress. Those that begin wrong may make some progress as entertainers, but not as artists.

It is not at all improbable that there are young men in New York who in two years could be made to play the part of Hamlet, for example, better—more effectively and more artistically—than any English-speaking actor now plays it, and they need the while play no other part; or that there are young women in New York who could be made to play the great test part of Julia in *The Hunchback*, in two years, better than any actress now plays it. The trouble is, we have no means of discovering which these phenomenal dramatic geniuses are.

I have now in my acquaintance a young lady that in the Spring of '85, after having had about six months' preparatory training, played, successfully, the principal female part in a modern drama during nine consecutive performances, though she had had no practical experience, either in public or in private, until five weeks previously, and had only one week to prepare for this special part. Nor did she or her friends make the opportunity. She was a member of a stock company, and the part was given her solely on account of her ability.

Given the native endowments of a Forrest or a Kean, or a Cushman or a Rachel, and two years is sufficient to make a superb player of a limited number of parts—say of two or three. Such players would be of little use, however, in an old-time stock company where they changed the bill often. They would have none of the stager's knack of "faking" through after having had only one rehearsal and only a few hours to study his part, but they would be infinitely the old stager's superior as artists, for what they did know and did do they would know and do well. He is the greatest that does the best work, though of his work there may be but very little. There is more glory and more money in playing one part superbly than in playing a hundred parts tolerably. "Paint but little," Lessing makes the Prince say to the artist, "but paint that little much."

As I have already intimated, I am of opinion that a school established for the purpose of teaching the art of acting is the best place to begin one's studies in—if the school be what it should be. As yet, there is no such school in this country, nor is there, at present, any outlook that there soon will be.

Among the rudiments of the actor's art there is only one thing that can be considered at all difficult to learn. All else can be easily acquired by persons having the physical qualifications necessary for the exercise of the actor's profession. He must be a sorry dolt that can't learn in a short time to have an actor-like bearing on the stage, and to use his voice properly; and he whose memory is so treacherous that he can't learn to pronounce correctly has no business on the stage. Orthoepy, in fact, is a branch of learning that every person desirous to appear to advantage should pay as much attention to as the actor should. Every one should pronounce his language correctly, be his language what it may.

The difficult thing the actor has to learn—should learn, but rarely does learn—the thing that makes heavy demands on his acumen; the thing he should give his never-ceasing attention to; the thing that only a few can excel in, no matter how much attention they may give it; the thing that requires more study, five times over, than does all else that enters into his art; the thing that makes or mars him quite is—elocution, which is neither more nor less than the art of speaking language so as to make it effective.

Delivery, utterance, reading, elocution, call it what you will, is the thing with which the would-be actor should always begin, and the thing with which the oldest actor should always end. ALFRED AYRES.

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